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Monteverdi, Mario
Italian stage designs

2091
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Italian Stage Designs





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Victoria and Albert Museum

Italian Stage Designs

FROM THE MUSEO TEATRALE ALLA SCALA, MILAN

BY MARIO MONTEVERDI



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PREFACE

This book is published on the occasion of an exhibition of Italian stage designs, theatrical posters and model theatres held at the Victoria and Albert Museum in the autumn of 1968. The exhibits all belong to the Museo Teatrale alla Scala in Milan, one of the richest collections of theatrical art in the world. We are much indebted to Commendatore Gian Filippo Fontana, the President, and Maestro Giampiero Tintori, the Director of the Museum, for having conceived the idea of sending this interesting exhibition to England and for having found the means to carry out their plan. I should also like to thank Dr. Adele Beghé, Deputy Director of the Italian Cultural Institute in London, for her help. This book, written by Professor Mario Monteverdi, is intended to serve as a general introduction to Italian scenographic art as well as a commentary on the exhibition.

JOHN POPE-HENNESSY

Director

THE HISTORY OF STAGE DESIGN must be reconstructed from the many documents which have come down to us, from reproductions and models of famous sets and costumes, from sketches and engravings, and especially from the original drawings which were the starting point for many memorable productions.

In the 17th and 18th centuries stage design was above all an Italian art. It had already developed considerably when, towards the end of the 17th century, a family of Bolognese artists called Bibiena began to give a new character and a new purpose to the visual side of the theatre, and of the operatic theatre in particular.

The introduction of the *veduta ad angolo*, or diagonal view, gave the stage a depth of perspective which lent an appearance of reality to theatrical 'fiction', even though this was reality of a particular kind, in that it was real on the stage, as a spectacle, and was not intended to be a direct image of life.

This represented a great step forward in comparison with what had gone before, when fiction in the theatre had been merely a form of escapism into a world of fantasy, with no attempt at putting into practice principles of realism, or even of verisimilitude. Above all, the device gave the spectacle a *raison d'être* of its own, an esthetic, if not a moral justification, and a heightened expressiveness.

Many factors had helped over the years to direct this evolution of stage design towards new horizons. Chief among these was the establishment of 'public' theatres managed by impresarios, where previously there had been only court theatres. This new era was born with the opening at the San Cassian Theatre in Venice in 1637 of the first season of opera open to a paying public. Naturally, the scenery conformed to current fashions. Nevertheless, the new type of audience was one which wanted not only to *see* the performance but to *believe* in it—even though they too were satisfying a need to escape into an illusionary world—and this fact helped to bring about the fundamental conditions necessary for drastic innovations in the field of stage design.

Ferdinando Galli, called Bibiena (Bologna 1656-1743) was the founder of a prolific family of theatrical architect-designers. He accepted the challenge of the changes which were taking place in the theatre and put them to use, creating a relationship between auditorium and stage by playing on a variety of viewpoints rather than on a fixed and invariable spatial unit. With this technique he broke away from certain

concepts belonging to the baroque tradition and opened up the way to new technical solutions of formal and aesthetic problems concerning the use of space. Here we have the first signs of transition from Baroque to Rococo, albeit contained within the boundaries of a rather intellectual and mannerist vision.

With such an abundance of complex structures, and so large a stock of perspective effects, both solid and painted, stage design developed into an art which was more than just a frame for the dramatic action: it was a spectacle in itself, a vision of splendid halls, great courtyards with colonnades, piazzas and streets opening out in different directions and converging on a single vanishing point, sumptuous interiors: these were the surroundings created for heroes who moved in a world entirely outside the reality of human life. The characters in these operas, ballets and dramas had feelings and passions far removed from those of the audience; they existed in a completely different world of their own. Yet the audience could in a sense believe in that world: it gave them the illusion of something apart, something more grandiose and astonishing than everyday reality could offer. This point becomes clear when we look at the engravings and, to an even greater degree, at the valuable drawings which have come down to us.

The exhibition contains only one example of 16th century stage design, a rather remarkable engraving showing a fixed set like that of the Teatro Olimpico at Vicenza designed by Palladio and completed by Scamozzi. The rest of the drawings bear witness to the richly ornate style of Ferdinando Galli named Bibiena and of his descendants and followers.

Ferdinando's son Giuseppe (Parma 1696–Berlin 1757) retained the same ideals and to a great extent the same forms as his father, revealing a predilection for the ornate which almost seems to mark a return to the Baroque, but sometimes displaying a virtuosity that anticipates the Rococo style. The other son Antonio (Parma 1700–Milan 1774) and even more so the grandson Carlo (Vienna 1728–Florence 1787), Giuseppe's son, heralded a new concept of stage design, with their hasty sketches, broken lines and novel use of perspective.

This new concept was already evident in the work of an important architect Filippo Juvarra (Messina 1676–Madrid 1736), whose scenic ideas as revealed in his drawings seem to imply that the characters who were to inhabit that artificial world

were endowed with feelings transcending humanity. Yet the audience was able to conceive the reality of such abstract passions, and through them experienced emotions which were more than just visual.

Other stage designers of that period have left us interesting examples of designs for sets, or sometimes just *capricci* inspired by the artists' theatrical ideals. These examples show how the Bibiena tradition led gradually to the fresher and lighter forms of a century which began in Arcadia and ended in Enlightenment. Prospero Zanicelli (Reggio Emilia 1698–1772) and Pietro Righini (Parma 1683–Naples 1742), the former with his soft, luminous effects, the latter with his use of strong illusions of perspective, were among the most important artists instrumental in paving the way for the age of Rococo.

Rococo, Enlightenment, Romanticism, Neoclassicism—these are the terms which were soon to be applied one on top of another to a period that was so full of new experiences, so rich in contradictions, so bursting with possibilities that in many cases it is impossible to disentangle the various threads that go to make up a single drawing.

For example, in Giovan Battista Piranesi (Mogliano di Mestre, Venice 1720–Rome 1778) we find traces of all tendencies: the Venetian elegance of some of his lines might derive from a rococo training, but his powerful, massive sense of architecture is potentially neoclassical. It is a Neoclassicism, however, coloured by that picturesque taste for ruins which was an ingredient of pure Romanticism, and tempered with the strong critical sense to be found in the rationalism of the Enlightenment.

The gap which we have already mentioned between 'invented' images and the reality of life was rapidly growing smaller: fantasy was no longer merely a means of escapism but a characteristic human activity. It is in this kind of unreality that man seeks the roots of what is contained in his innermost self, something which has its own interior truth as real as the truth of the world around him.

While Piranesi and his closest imitators, such as Vincenzo Mazzi (?d. Bologna 1790), envisaged the problem in terms of imaginary theatre rather than designs for real sets, the Galliari family were artists who worked entirely in the theatre itself. Here too we have a veritable line of artists: three brothers, Bernardino (Andorno 1707–1794), Fabrizio (Andorno 1709–Treviglio 1790), Giovanni Antonio (Andorno 1714–Milan 1783), and their sons, respectively Giovannino (? 1746/7–Treviglio 1818)

Giuseppino (Andorno 1752–Milan 1817) and Gaspare (Milan 1761–1823). They were born over a period which covers the space of three generations, though there were in fact only two generations of them. While the distance separating the art of Fabrizio, Bernardino and Giovanni Antonio (we list them in order of historical and aesthetic importance) and Giuseppino, their direct heir in ideals and technique, is the normal distance which separates and at the same time links father and son, the spirit which animates Gaspare's art reaches much farther. His work, in spite of marginal traces of Neoclassicism, already contains the themes which were to characterise the development of stage design during the course of the 19th century.

Giovannino's position is rather special and must be considered in relation to his openly expressed support of the French Revolution. His attitude enabled him to accept the solemn, commemorative style of 'official' art which followed that great upheaval.

The Galliari family, then, more than any other artists represent the development of artistic style during the course of an era, illustrating in their work the great transformations which were taking place. Mention must also be made of Bartolomeo Verona (Andorno 1744–Berlin 1813), son of Elisabetta Galliari and nephew of the first three Galliari brothers. He adopted the artistic methods he had learnt from early childhood and later disseminated the same ideas in Germany.

Fabrizio did not change the repertoire much—it still consisted of royal palaces and temples, halls and courtyards, colonnades and piazzas—but he altered the relationship between setting and protagonist. The latter had at last reassumed normal dimensions; he could be magnified to the proportions of a hero, but only if he possessed those qualities which can lead a normal man to heroism. The manner in which the environment is presented in Fabrizio's sets reveals an awareness of the increased sense of human responsibility attributed to the theatrical character; slightly less so in Bernardino whose aesthetic worth is only just inferior to that of Fabrizio, and again to a lesser degree in Giovanni Antonio who in any case was chiefly a practical scene-painter. The sets were still courtly in style, and yet one is aware of a lively sense of human participation in them, and of the desire to single out hidden accords between the architectural rhythms and the vibrations of human emotion. This desire shows an artistic vision which was capable of selecting the pure essentials of 18th century naturalism, free of all rhetoric.

What was taking place was the passage from the use of illusion which until then had given the theatre its reputation of mere artifice, to the kind of fiction which came steadily closer to the reality of human emotions. The theatre began to represent not 'another' reality, but a certain aspect of our own reality, albeit somewhat distorted and modified by a degree of fantasy which was required for the sake of the spectacle.

A direct result of this transition was the appearance of the *scena quadro*, a set having the minimum amount of built units indispensable to the action, and consisting chiefly of painted flats. Pictorial illusion corresponded to the illusionary nature of the environment, but the action nevertheless took place in an atmosphere of complete verisimilitude. Elaborate devices were abandoned; even the use of painted scenery intended to create illusionary effects no longer seemed artificial, when compared with the complicated machinery which had been used previously.

The drawing acquired increasing importance as a form of expression in its own right. Light and colour came to be used in a design to express the atmosphere of the natural and human world in which the dramatic action was to unfold. The designs executed by the Galliari family have a remarkable fascination of their own, and seem to breathe the same air as the paintings of the Venetian *vedutisti*, in spite of the fact that the Galliari's knowledge of that school was gained not directly, but through contact with Venetian painters working in Piedmont and Lombardy.

It was Giuseppino who retained the main features of his father's work, with due allowance made for the passing of time. Gaspare, while continuing to draw on the traditional repertoire of themes, at the same time managed to discover hidden meanings in them, using them in a far more domestic and intimate light. His drawings still contain 'galleries', 'magnificent settings', both Gothic and Classical architecture (illustrating the dual influence of Romanticism and Neoclassicism), but from time to time we find 'exterior of farmstead, with figures', the entrance of an inn in a precisely identifiable setting (in this case, the Grand Canal in Venice); then we have those *montuose*, which are typical Alpine scenes, imaginary perhaps, but inspired by a real feeling for nature.

The reference to Venice brings us automatically to artists from Venetia who, like Giuseppe Bernardino Bison (Palmanova 1762-1844), had no more than irregular

contact with stage design as an art but who nevertheless may be numbered among the most important and able personalities in the history of stage design.

Another is Pietro Gonzaga (Belluno 1751–St. Petersburg 1831) who, after a period of intense activity at La Scala in Milan went to Russia where he lived until his death. He and Francesco Fontanesi (Reggio Emilia 1751–1795) may be considered as the artists who marked the transition from 18th century Enlightenment, in which rococo and neoclassical themes are found side by side, to the spirit of Romanticism of the early 19th century. Naturally, the signs of early Romanticism which are very apparent in the work of Gonzaga, exist only in potential in Fontanesi. It must be pointed out that Gonzaga's long stay at the Tsar's court (from 1794 onwards) resulted in the reappearance in his work of certain courtly, neoclassical features. Nevertheless, he retained an exceptional feeling for nature, rooted in the traditions of Venetian painting, together with a sense of the fantastic which brings to mind Piranesi.

When Gonzaga arrived in Russia he found someone who was almost a fellow-countryman—Giacomo Quarenghi (Valle Imagna 1744–St. Petersburg 1817)—who, having been born in Bergamo, was also a subject of the Republic of Venice. Quarenghi, an architect first and foremost, retained in his paintings and perspective drawings, which resemble designs for stage sets, that clear-cut spatial vision derived from the Enlightenment which he translated into severely neoclassical terms, enlivening it, however, with the residual elegance of the 18th century.

Between the last years of the 18th century and the early part of the 19th, Italian stage design—or rather, that at La Scala, for the Milanese theatre was the guiding light in this field—adhered strictly to neoclassical ideals. The reason for this was not only that Neoclassicism was the generally accepted taste at the time, but more particularly because of the current political and social conditions in Milan resulting from the events of the French Revolution. Milan had become in turn capital of the Cisalpine Republic and of the Kingdom of Italy ruled by Eugène Beauharnais. The innumerable satellite states created by Napoleon when he seated himself on the imperial throne were characterised by neo-aristocratic ambitions. It was the odd situation of a revolution which led to the dispensation of new titles of nobility, to the wearing of uniforms studded with crosses and medals and to the growth of a military caste, bourgeois and lower class in origin but showing a readiness to don

indiscriminately the dress of Roman consuls, senators and tribunes; a situation requiring a kind of art which was aristocratic, classical, heroic and courtly, far removed from the dramatic human dignity of David and from the authentic aristocracy and innate refinement one finds in the works of Ingres: an art that relied on facile and suggestive exterior effects.

This conception of art lent itself readily to expression in theatrical terms and it was during this period that the Teatro alla Scala became the 'pilot theatre' of Italy, not only because of the quality of its singers and actors, but also because of the care with which its productions were staged—from an aesthetic and dramatic point of view. The political changes brought about by the Congress of Vienna did not greatly alter conditions in the theatre, since 'official' taste was neoclassical, and remained so. However, perhaps some change was slowly taking place in people's feelings and, side by side with Classicism, certain features of Romanticism began to make their presence felt, with ever increasing force.

It was this atmosphere which prevailed during the lifetime of Paolo Landriani (Milan 1757–1839) and Giovanni Perego (Milan 1783–1817). They were typical exponents of neoclassical art at La Scala, where stage design had been born with the Galliari family and flourished with Gonzaga. Let us leave aside for the moment Alessandro Sanquirico and the lesser artist Antonio Basoli, since their work contains new elements destined to be developed into a style; this style was a determining factor in the 19th century in the synthesis of Neoclassicism and Romanticism, which foreshadowed what we might call the 'Verdian' designers. Landriani and Perego, however, are really representative of neoclassical stage design.

Undoubtedly Landriani was an important artist; basing his ideas firmly on a theory which scrupulously respected the principles of Neoclassicism, he became the most typical exponent of a trend, marked though that trend may have been by a degree of inflexibility and an innate inability to overcome certain academic limitations. Perego was able to raise these tendencies to a plane of greater poetic intensity and, in fact, reveals in his drawings certain instinctive qualities which theoretical principles could not altogether suffocate. Nevertheless, Perego was, and still is, invariably placed in the mainstream of Neoclassicism by those who insist on pigeon-holing every artist.

In fact, only official Neoclassicism continued along these rigid lines, because certain deeper, more durable values overstepped the boundaries of school, managing to co-exist with other and sometimes very different artistic trends.

This was the case with the work of Alessandro Sanquirico (Milan 1777–1849), designer at La Scala from 1806–1832, and from 1817 the ‘resident stage designer’ at that theatre, the most important in Milan. His work represents a synthesis of all features of stage design between the last years of the 18th century and the first part—in fact, the first half—of the 19th century. Early on in his career he managed to reconcile the academic manner with that fresh, lively spirit which he had inherited from the Galliari family. Later he infused into classical forms a sense of monumental grandeur, at the same time tempering them with an exceptional feeling of space and light. His flexibility allowed him to assimilate the romantic trends which were opposing with increasing vigour what had become the crystalline rigidity of classical design.

Sanquirico, then, was able to combine the solemn and stately harmony inspired by Graeco-Roman art (and sometimes by Renaissance art) with a taste for mystery and the picturesque derived from reminiscences of the Middle Ages, or from the pathos which was beginning to pervade some of the more sublime creations of Italian opera (notably the works of Bellini, Rossini and Donizetti). Far from resting content with a merely facile eclecticism, he achieved a unity of style comparable with that of Gonzaga. During his long career at La Scala he helped to establish a trend which was followed in many respects by Antonio Basoli (Castelguelfo 1744–Bologna 1848), although this artist’s work also retained the last echoes of the Bibiena tradition.

The only period in the history of 19th century Italian stage design which showed signs of undergoing something of a crisis was that which immediately followed Sanquirico’s time. But it was no more than a limited and transitory recession, and in any case there were still some designers of undeniable quality working in particular theatrical genres. Many of the craftsmen whose task it was to provide preliminary sketches for scenes were in fact set-painters themselves, so that once again art was combined with craftsmanship.

Some of the artists whose work has come down to us—for example, Francesco Cocchi (Budrio 1788–Bologna 1865), a follower of Basoli, or Romolo Liverani (Faenza

1801–1862), late exponent of traditions from the Emilia and Romagna regions—belonged to an increasingly romantic stream, without however contributing much of importance to the movement, apart from quantity of work and mastery of technique. Others, such as Sormanni the Younger, Ippolito Stefanini, Moja and Roberto Fontana, were honest representatives of the school of La Scala as it was during this somewhat dull, transitional period of its history. These exponents of straightforward, unexciting stage design based on sound technical skill and conforming to current romantic conventions, were soon to be joined by the notable figure of Carlo Ferrario (Milan 1833–1907).

Ferrario, active at La Scala from 1853 onwards, became assistant to Peroni in 1860 and kept this position until 1867 when he became stage manager at La Scala. He is famous above all as designer of the operas of Giuseppe Verdi, but it should be remembered that he dedicated himself with equal energy to all kinds of opera. He used his technical experience to put into practice the kind of romantic ideals, vigorous yet subtle at the same time, which had their parallel in the Lombard avant-garde movement in painting called *Scapigliatura*, a movement akin to others which were current all over Europe during the late romantic period, just prior to the revolutionary changes which were to lead to modern art.

Ferrario tended towards the picturesque and the narrative; he delighted in the kind of descriptive art which foreshadowed Realism. These characteristics would seem to justify the reserve with which later critics have judged him, yet the themes he chose were far from alien to the spirit of the operas for which he designed the sets, and moreover he so perfectly harmonized his sets with the atmosphere created by the music, that even his themes, conventional and rhetorical though they may have been, were genuine in their emotional expression. Ferrario was therefore a stage designer of great importance, capable as he was of achieving dramatic, lyrical, pathetic or sentimental effects when these were required, and he had the ability to evoke Nature in her more smiling moods. In short, he was a typical man of the theatre who understood perfectly its visual requirements, and satisfied them in accordance with precise technical criteria.

Among the accomplished artists of this kind who were working during the transitional period between Romanticism and Realism was Carlo Songa (Milan 1856–

1911). He shows Ferrario's influence, especially in his skilfully proportioned interiors, but the imaginative exuberance of the earlier artist is modified into a language nearer to that of everyday reality.

The anonymous author of the *bozzetti* for the ballet *Amor* (produced at La Scala during the 1901/2 season) and Giuseppe Palanti (Milan 1881–1946) already belong—especially the former—to the climate of Art Nouveau or rather of the Liberty style, to use the name which the Italians applied to their interpretation of the fashion. This tendency was marginal, however, since tradition continued to dictate the rules at La Scala, as can clearly be seen in the very copious works of Antonio Rovescalli (Crema 1864–Milan 1936). Rovescalli must certainly be considered as Ferrario's heir, although his Realism, avoiding superficial imitation, tried to re-create an environment through a fresh and spontaneous interpretation of the libretto. A kind of impressionism in his work is produced by reminiscences of 18th century Venetian painting, but in the complex architecture of a set, which must always be functional, it is an impressionism continually controlled by his sound architectural skill and mastery of perspective.

Designers of this kind might appear to have followed tradition too blindly, yet really they were faithfully interpreting, perhaps unconsciously, a particular moment in the history of opera, and were evolving with it. Certainly Rovescalli and his followers never took into account the ideas of Adolphe Appia and of Gordon Craig, just as they paid little heed to producers' ideas, since they believed first and foremost in the music and in the libretto, and the latter furnished them with all the directives they considered necessary for carrying out their task. They tried to keep alive the idea of opera as theatre for the masses rather than something reserved for a select cultural élite trained to grasp the subtler symbolic and literary meanings in an opera. The Verdi-Wagner controversy—in other words instinct versus culture—was finally resolved in Italy with the acceptance of many Wagnerian musical elements, but these were employed in the service of a concept which was precisely the antithesis of the great German composer's—that of Realism. Naturally, the stage designers who translated operas of this kind into visual terms did their best to make their interpretations coincide fully with the author's intentions.

Two other skilful artists of a similar vein bring us to the threshold of contemporary

stage design: Edoardo Marchioro (Schio 1882–Brescia 1935) and Giovan Battista Santoni (Casteldario 1881–Milan 1966).

Edoardo Marchioro combined an unusual pictorial sensitivity with the proverbial skill which had always distinguished stage design at La Scala. Some of his back-cloths inspired by nature were real landscapes, to be appreciated as paintings in their own right. Nevertheless he was always fully aware of the functional purpose of theatrical scenery and his ideas were of the same order—apart from the difference of period and environment—as those which led the Galliari family to create the *scena quadro*.

Finally, Giovan Battista Santoni, while keeping within the bounds of Realism, introduced into his designs something of that sense of synthesis which the artists of this century have cultivated more and more, once over the crisis caused by the revolutionary movements in art at the beginning of the century and immediately after the First World War.

In a short account of Italian stage design from the 18th century to the beginning of the 20th century it is impossible to consider more than one or two narrow aspects of the subject. We have stopped short of a number of new and very important questions arising from the natural evolution of forms according to various aesthetic theories, and from changing methods due to the influence of cinema and all its new visual techniques.

Moreover, in the period covered, the producer's influence on the stage was very limited, whereas today a producer often chooses a designer on whom he can rely to follow his ideas of production. The resident designers working for a particular theatre were, of course, in a fairly similar position. On the other hand, there is a vast difference when one considers that producers were once entirely committed, so to speak, to the spirit of the opera as it appeared through the libretto and the music, while today the producer sometimes superimposes his own personal interpretation on that which the author apparently intended.

However, it is not our intention here to probe deeper into these matters since our analysis goes only as far as the end of the realist movement, when the theatre still observed certain rules of verisimilitude thus encouraging large popular audiences to share fully in the dramatic emotion.

The model theatres (*teatrini*) of the 18th century are another source of information on the history of stage design. It is widely believed that the examples in the Scala Museum came from the town of Augsburg in Bavaria, and were based on prints published mainly by Engelbrecht and Hertel. The prints were coloured by hand, cut out and made into model sets. They were imported into Italy above all by the Remondini family from Bassano del Grappa, who were responsible for distributing them throughout the neighbouring region.

These models provide us with an idea—perhaps somewhat deformed and grotesque—of sets which had actually been seen and remembered. Obviously, from the period and the place where these *teatrini* were made, we can deduce that most of the sets represented were those designed by the Bibiena family. In fact one can easily distinguish in them a marked interest in perspective, as well as a taste for the marvellous and the supernatural, which causes every kind of event, whether drawn from the Bible or a newspaper, to be seen through a kind of ideal distorting lens.

The mention of optical effects brings us to a fashion which was very widespread in the 18th century, at the time when the *camera ottica* (forerunner of the *camera obscura* in the modern photographic camera) was elaborated for the use of painters: the so-called *vues d'optiques*, which consisted of coloured aquatint prints pierced to allow a play of light coming from a source placed behind the print. Also very popular was the magic lantern (*ombre cinesi*), invented the previous century by Kircher.

The model theatres are of purely documentary value and they cannot provide us with more than a reflection of current taste; nevertheless from this point of view they are undoubtedly of great assistance in helping us to understand the customs of an age so absorbed in the visual and illusionistic possibilities of the theatre.

PLAYBILLS AND THEATRICAL POSTERS

Another remarkable branch of theatrical art may be studied in some of its publicity material. The simplest and most widely diffused form of publicity, intended for the general public, is conveyed in the poster and the playbill, or, to use the French term (which has become international) the *affiche*.

It cannot be claimed that this type of applied art reached a very high standard in Italy, in spite of the fact that some of the best poster designers were Italian (we only need mention Leonetto Cappiello). In other countries poster design reached a technical and artistic level far superior to that of the largely descriptive style which Italian public and designers alike seemed to prefer.

However, there was one sector in which, for reasons which are easy to understand, Italy remained pre-eminent, if not in quality, certainly in quantity; and even from an aesthetic point of view many posters displayed an artistic decorum unknown to other branches of publicity. It was in the field of theatrical advertising and, more precisely, of opera bills, that Italian specialists reached a high standard which could easily stand comparison with the best foreign work.

Here too one may attempt a rough outline history of the illustrated poster. No more than an outline, for obviously the material we possess is fragmentary and very limited, but at least it gives an idea of one of the commonest forms of applied art, and one which introduces the general public to current fashions in the figurative arts.

A few years ago the illustrated poster celebrated its centenary: in fact, the first example known to us is a coloured lithograph advertising a performance in 1863 of Gounod's opera *Faust*, which had its first performance in Paris in 1859, and was first performed at La Scala on 11th November 1862. The lithograph, signed by the Milanese Rossetti, bears the date 18th November 1863 and is noteworthy for the effectiveness with which the artist has displayed the essential elements of the opera—or rather, its characters, Faust and Mephistopheles on either side of Marguerite at the spinning wheel, raising the latter on a sort of pedestal, so as to allow the words '*FAUST / Opera in 5 atti / musica di / C. GOUNOD*' to be inserted in the centre of the poster. This is such a rare document that we must consider it as the prototype of illustrated opera posters.

Previously there had been 'opera announcements' comparable with playbills, although larger in size. They were entirely typographic and announced in great detail the name of the theatre, date of performance, name of conductor, title of the opera, usually preceded by the titles of the ballets which were a regular accompanying feature, names of singers, prices, and any other information about the performance

itself. A typographical border usually surrounded the text; the bill measured 70–80 cm. or a little more in height, and about 50 cm. in width.

The playbill belongs to the pre-history of the subject, but the illustrated poster, which for a long time and in all the examples discussed here was produced by lithography is a vivid illustration of changing tastes, and can suggest to us, in particular, how a whole spectacle was interpreted, produced on the stage and translated into visual terms.

As the 19th century drew to an end, romantic accents and attitudes continued to prevail, as we may easily see in the exaggerated gestures of the characters chosen for illustration, who were generally taken from one of the most dramatic or pathetic scenes. The gradual movement towards the *fin de siècle* and then the 'Liberty' style became apparent initially through the type of lettering used for the captions.

The leading publisher of posters of this kind was the Milanese firm 'R. Stabilimento Ricordi', who commissioned many well known poster designers, among them Adolfo Hohenstein, Giuseppe Palanti and Leopoldo Metlicovitz.

A new note was struck by Marcello Dudovich, whose work already showed a hint of a simpler and more sober style, although he was still under the influence of Art Nouveau. In other posters Realism definitely prevails in the illustration, while the lettering is still carried out with 'Liberty' flourishes.

It is very interesting to compare these posters with similar Austrian and French examples published in Munich (a flourishing centre for this type of publicity material). One of these advertises Massenet's *Thérèse*, and is a rare document in itself, since it was based on a photograph by Paul Nadar, son of the photographer in whose atelier the first exhibition of Impressionists was held.

The important part which painters came to play in the design of posters becomes apparent when it is considered that well known artists—well known, at any rate, in their own country, as in the case of the Tuscan Plinio Nomellini—turned to poster design, producing pictorial effects which gradually took precedence over any considerations of publicity.

Here was yet another point of contact between the theatre and the figurative arts, which were again employed in the service of opera and ballet, offering the public a kind of preview of what they could see at the theatre.

This remarkable collection of material which has enabled us to trace in outline the history of certain visual aspects of opera in Italy is housed, fittingly, in a cultural institute in Milan: the Museo Teatrale alla Scala.

The originality of this museum derives from the fact that it is not merely a collection of historical souvenirs of La Scala and its activities; it is in fact an institution which embraces a great variety of material, all connected with the theatre but gathered from various sources and places.

The inception and establishment of the Museum are of great interest and deserve a few words.

On the 1st May 1911 in the Hôtel Drouot in Paris a public auction was to take place of an important collection of items relating to the theatre: the collection was offered for sale by the antique dealer Giulio Sambon, who was born in Naples of French parents, lived for many years in Milan and finally crossed the Alps to return to his family's homeland. Over a long period he had built up a very rich collection of material concerning the theatre in all its branches, and he took this vast collection with him to Paris where his children were living. As a result of his long stay in Milan a large part of the collection concerned La Scala, and therefore a group of 'Friends of La Scala' decided to try and acquire the collection to form the nucleus of a future theatrical museum.

Unfortunately, they heard of the sale only on the 23rd April, eight days before the auction was to take place. Duke Uberto Visconti di Modrone, Professor Lodovico Pogliaghi (well known sculptor and stage designer), Arrigo Boito (the composer and author of brilliant libretti), Dr. Modigliani (Director of the Brera Gallery in Milan), the journalist Borsa, Senator Mangili, Count Pullé and Signor Vimercati—found they had quickly to collect a large sum—450,000 old lire, which today would correspond to over £150,000. Sambon was apparently willing to let the complete collection go for that amount.

An urgent fund-raising campaign began and already by the 27th April it was showing good results: with the aid of the Italian Government, which guaranteed an immediate sum of 150,000 lire and an annual subsidy of 3,000 lire for the upkeep of

the Museum, and with subscriptions of 5,000 lire from each of the promoters of the scheme, a fund was established which would allow immediate negotiations to be opened with Sambon. But in the meantime, Sambon had contacted the American millionaire Pierpont Morgan, who had secured first option on the collection. However, Dr. Modigliani, through the good offices of the Italian Ambassador to the United States, Signor Tittoni, managed to persuade the financier to withdraw his offer.

Once the many difficulties, including the bureaucratic ones, had been overcome, the Museum was established as an *Ente Morale* or public institution and it was decided to house it in the Casino Ricordi, next to La Scala Theatre, and then the lengthy negotiations with Sambon were brought to a conclusion. On the 28th December 1912, Duke Uberto Visconti di Modrone was appointed first President of the Museo Teatrale alla Scala, which then officially came into being, while a hanging committee, chaired by Arrigo Boito, had already begun the work of arranging the collection of Sambon, who had agreed to a discount of 3,000 lire on condition that a bronze plaque bearing his portrait should be displayed in the Museum.

Other material was gradually added to the original nucleus, and several people interested in or connected with the theatre bequeathed items or whole collections to the Museum, which was officially inaugurated on the 8th March 1913.

The Director of the Museum for twenty years was Giuseppe Morazzoni; the position of President, after it had been provisionally filled from 1918–1924 by the well known musicologist Gaetano Cesari, passed successively to Professor Vittorio Ferrari, Duke Marcello Visconti di Modrone and Count Giovanni Treccani degli Alfieri. It was during the presidency of the latter (and under the directorship of Dr. Stefano Vittadini) that the Second World War created grave problems for the protection of the Museum's contents which by now were considerably augmented.

Many of the more fragile and precious works were evacuated. This proved fortunate, since in August 1943 the Museum was very badly damaged by a bomb; many of the exhibits were still in the building and most of them were recovered, but only after the War had ended was it possible to repair and re-organize the rooms of the Museum. During a period of provisional administration from 1946–52, rebuilding and restoration work was carried out, partly at the instigation of the Head of the

Department of Fine Arts, Ettore Modigliani. After his death the work was continued with great enthusiasm by his successor, Fernanda Wittgens. On the 8th June 1948 the Museum re-opened its rooms, re-organized and modernized. Various important exhibitions, commemorations and other events have been held there.

Presidents who followed were Professor Ersilio Confalonieri, and Avvocato Gian Battista Migliori. 1954 saw the donation to the city of Milan of the Livia Simoni library, bequeathed by the renowned theatre critic Renato Simoni, and named after his mother. It was annexed to the Museo Teatrale as the institution most suitable to become a theatrical centre. The Simoni volumes in their turn constituted the nucleus of a collection which was gradually added to, so that the Livia Simoni library is today of fundamental importance to all scholars of theatrical and musical subjects.

At present the Museo Teatrale has Commendatore Gian Filippo Fontana as its President and Maestro Giampiero Tintori as Director. Under their direction the Museum is pursuing a vigorous and energetic policy as a cultural centre. It has attracted a steady stream of visitors, by organizing a series of excellent exhibitions which offer to an increasingly wide public unique collections of valuable prints and drawings, and of documents relating to many aspects of the theatre. It has also promoted exchanges of exhibitions with similar organizations and parts of its own collection, illustrating the history of the theatre, have been exhibited all over Europe and are to be taken to other parts of the world.

So, from being a static and inactive institution, the Museum has been transformed into what every 'living' museum should be—a meeting point for various cultural interests, helping to preserve the humanistic ideals which alone today can guarantee the survival of spiritual values.

LIST OF EXHIBITS

Anon. 16th century

- 1 Scene representing a street in perspective, with various buildings. Engraving by J. Orlandi. (455×305 mm). PLATE 1.

Ferdinando Galli Bibiena

(BOLOGNA 1656–1743)

- 2 Piazza with converging streets. Pen and ink drawing with bistre wash. (183×268 mm). PLATE 2.
- 3 Atrium with twisted columns. Pen and ink drawing with bistre wash. (279×192 mm).
- 4 Grandiose courtyards. Pen and ink drawing with bistre wash. On the verso, another study of a monumental courtyard (or piazza with colonnades), also in bistre. (190×270 mm). PLATE 3.
- 5 Grandiose atrium with fountain motif. Pen and ink drawing with bistre wash. On the verso, view of monumental palace or villa with terraces and nymphaea (framed by portico in the foreground), also in bistre. (190×270 mm).
- 6 Interior of ogival church, with baroque mausoleum. Pen and ink drawing with bistre wash. On the verso, studies of courtyards. Sepia pen sketches. (193×269 mm). PLATE 4.

Giuseppe Galli Bibiena

(PARMA 1696–BERLIN 1757)

- 7 Garden with kiosks. Pen drawing in bistre, with dark brown and grey wash. (194×275 mm). PLATE 5.
- 8 Royal chamber decorated with mirrors. Pen drawing in bistre, with wash of grey, bistre and pink. (220×261 mm).

Antonio Galli Bibiena

(PARMA 1700–MILAN 1774)

- 9 Courtyard of a royal palace. Fragmentary pen drawing in dark brown with grey wash. (235×180 mm).

Carlo Galli Bibiena

(VIENNA 1728–FLORENCE 1787)

- 10 Gallery decorated with armour. Pen drawing in bistre, with sepia, grey and yellow wash. (190×275 mm).

Prospero Zanichelli

(REGGIO EMILIA 1698–1772)

- 11 Grandiose atrium. Pen drawing in bistre, with grey wash. (340×241 mm). PLATE 6.

Filippo Juvarra

(MESSINA 1676–MADRID 1736)

- 12 Courtyard in a royal palace with equestrian statue. Pen and ink drawing with sepia wash, on blue paper. (190×280 mm). PLATE 7.
- 13 Atrium and gallery. Pen and ink drawing with sepia wash, on blue paper. (220×251 mm). PLATE 8.

Attributed to

Pietro Righini

(PARMA 1683–NAPLES 1742)

- 14 Partial study for a monumental arch, with view of royal palace and gardens. Pen drawing in sepia. (178×222 mm).

Anon. 18th century

- 15 Courtyard of a temple. Pen and ink drawing, with bistre wash. (203×223 mm).

- 16 Studies for a monumental palace, on terraces decorated with obelisks. Pen drawing in light sepia. On the verso, pen sketches in sepia for baroque arches and circular courtyards. (191×261 mm).
- 17 Imperial forum. Pen drawing in dark brown ink with grey sepia wash. (151×100 mm).
- 18 Grandiose courtyards with equestrian statue. Pen drawing in sepia, on tinted paper. (228×322 mm).

Attributed to

Gian Battista Piranesi

(MOGLIANO DI MESTRE, VENICE 1720–ROME 1778)

- 19 Atrium of a temple. Pen and ink drawing, with sepia wash. (395×245 mm). PLATE 9.

*Circle of G. B. Piranesi or
Vincenzo Mazzei*

- 20 Prison interior. Pen and ink drawing, with dark brown wash. (320×285 mm).

Anon. 18th century

- 21 Ruins of prison, with skeletons, one of them crowned. Pen drawing in bistre, in oval. (230×300 mm).
- 22 Venetian artist; 18th century. Landscape with rugged arch, hovel and view of river. Pencil drawing. (325×225 mm).

Fabrizio Galliari

(ANDORNO 1709–TREVIGLIO 1790)

- 23 Atrium. Pen and ink drawing, with bistre wash. (216×312 mm).

- 24 Interior of temple. Pen and ink drawing, with bistre wash.
- 25 Magnificent royal palace. Pen and ink drawing, with sepia wash. For *Didone*, opera by G. Colla. (317×455 mm). PLATE 10.
- 26 Magnificent setting. Act I, scene i. Pen and ink drawing with sepia wash.
- 27 Interior of the royal palace with partial view of the city. (317×445 mm). Act III, scene ix. Pen and ink drawing, with sepia wash. For the ballet *Piramo e Tisbe* in the opera *Didone* by G. Colla.
- 28 Palace of Venus. Pen drawing in sepia, with grey wash. For *La Disfatta di Dario in Arbella*, opera by G. Masi. (527×365 mm). PLATE 11.
- 29 Courtyard of royal palace in Arbella. Act I, scene i. Pen and ink drawing, with sepia wash. (494×360 mm).
- 30 Gallery. Act II, scene iv. Pen and ink drawing, with grey wash. For *Antigona*, opera by G. Misliveczech. (497×355 mm).
- 31 Apartments inside the palace. Act I, scene ii. Pen and ink drawing, with sepia wash. (507×350 mm).
- 32 Room decorated with paintings. Act III, scene v. Pen and ink drawing. (338×442 mm). PLATE 12.
- 33 Royal chamber. Act II, scene vii (or vi?). Pen and ink drawing. (199×130 mm).
- 34 Magnificent colonnade. Study for half scene. Pen drawing in dark brown ink. (298×147 mm).
- 35 Atrium of a palace. Study for half scene. Pen drawing in dark brown ink. (195×134 mm).
- 36 Magnificent colonnade decorated with symbols and trophies. Study for half scene. Pen drawing in dark brown ink. (199×148 mm). PLATE 13.

- 37 Hall in royal palace. Study for half scene. Pen drawing in dark brown ink. (199×130 mm).
- 38 Room with columns, decorated with paintings. Study for half scene. Pen and ink drawing. (198×131 mm).
- 39 Large piazza with magnificent triumphal arch. Pen drawing in sepia. (196×261 mm).
- 40 Spacious sacred precinct with large statue of Jupiter. Pen drawing in sepia. (186×268 mm). PLATE 14.
- 41 Large farmstead. Pen drawing in sepia. (338×442 mm).
- 42 *Deliziosa* in the Chinese style. Model stage set.

Fabrizio and Bernardino Galliari

For *Eumene*, opera by G. Insanguine.

- 43 Military camp. Act I, scene i. Drawing with sepia wash. (365×518 mm).
- 44 Military camp, with machines of war. Alternative design for Act I, scene i. wash drawing. (300×472 mm).
- 45 Military camp in a valley. Alternative design for Act I, scene i. Wash drawing. (530×357 mm).
- 46 *PAESI E BOSCHERECCE* . . . devised by the Galliari Brothers. Volume of drawings.

Bernardino Galliari

(ANDORNO 1707-1794)

- 47 Cottage with ruins. Pen and ink drawing. (170×249 mm). PLATE 15.

Bartolomeo Verona

(ANDORNO 1744-BERLIN 1813)

- 48 *Deliziosa* with fountain. Pen and ink drawing. (122×198 mm).

Giuseppino Galliari

(ANDORNO 1752-MILAN 1817)

- 49 Colonnade of old castle. Pen and ink drawing. (185×271 mm).
- 50 Rich and grandiose apartment with throne. Pen and ink drawing. (179×269 mm).
- 51 Atrium. Pen and ink drawing. (203×288 mm).
- 52 Piazza in a town. Pen and ink drawing. On the verso, some figures of shepherds. (200×286 mm). PLATE 16.
- 53 Volume of 228 pages with drawings in pen and wash, in bistre and sepia, and pencil sketches.

Gaspare Galliari

(MILAN 1761-1823)

- 54 Gallery decorated with caryatids. Pen and wash drawing. (440×325 mm).
- 55 Magnificent setting resembling an open gallery. Pen and wash drawing. (375×313 mm).
- 56 Ancient remains. Pen and wash drawing. (373×256 mm).
- 57 Military camp with tents and machines of war. Pen and wash drawing. (297×225 mm).
- 58 Loggia overlooking a garden. Pen drawing in bistre, with wash. (325×278 mm).
- 59 Room in private house. Pen drawing in bistre, with wash. (236×314 mm).
- 60 Library. Pen drawing in sepia, with wash. (210×281 mm). PLATE 17.
- 61 Corner of atrium with statue. Pen drawing in sepia, with wash. (209×280 mm).
- 62 Ballroom. Pen drawing in sepia, with wash. (284×210 mm).
- 63 Corner of hall. Pen drawing in sepia, with wash. (283×130 mm).

- 64 Monumental piazza with commemorative column. Pen drawing in sepia, with wash. (212×282 mm). PLATE 18.
- 65 Monumental piazza seen through a colonnade. Pen drawing in sepia, with wash. (282×212 mm).
- 66 Courtyards in a royal palace. Pen drawing in sepia, with wash. (211×282 mm).
- 67 Courtyards in a royal palace. Pen drawing in sepia, with wash. (283×210 mm). PLATE 19.
- 68 Ramparts of a town. Pen drawing in sepia, with wash. (222×271 mm).
- 69 Piazza with castle on a rocky spur. Pen drawing in sepia, with wash. (282×211 mm).
- 70 Atrium with colonnades and equestrian statue. Pen and wash drawing. (196×274 mm).
- 71 Prison interior. Pen and wash drawing. (149×188 mm).
- 72 Colonnade with view of a port. Pen drawing in sepia, with wash. (285×190 mm). PLATE 20.
- 73 Interior of a gothic temple. Pen drawing in bistre, with wash. (200×272 mm).
- 74 Neoclassical hall. Pen and wash drawing. (207×150 mm).
- 75 Large prison interior. Drawing with wash. (440×345 mm).
- 76 Exterior of farmstead, with figures. Pen and ink drawing. (385×310 mm).
- 77 Atrium in gothic style near the Piazza at Brusa. Scene for the ballet *Il Tamerlano*. Design 3. Pen and wash drawing. (293×412 mm).
- 78 Atrium of temple, ruins, remains of columns, pyramid. Scene for *The Magic Flute* by Mozart. Pen and wash drawing. (256×298 mm). PLATE 21.
- 79 Prison interior. Scene for the ballet *Zamora e Alzira*. Pen and wash drawing. (256×299 mm).
- 80 Gothic hall. Pen and wash drawing. (370×321 mm). PLATE 22.
- 81 Entrance of the inn 'La gran Bretagna', which overlooks the Grand Canal. Scene for *Re Teodoro* by G. Paisiello. Pen and wash drawing. (256×369 mm).
- 82 Interior of gothic temple. Pen and wash drawing. (284×212 mm).
- 83 Royal Palace. Alternative designs for a scene. Pen and wash drawing. (433×335 mm).
- 84 Studies for a gothic atrium. Pen and wash drawing.
- 85 Colonnade with antique objects. Pen and wash drawing. (308×203 mm).
- 86 Alchemist's cellar. Pen and wash drawing. (272×199 mm). PLATE 23.
- 87 Moorish pavilion. Pen and wash drawing. (220×158 mm).
- 88 Medieval hall decorated with paintings. Pen and wash drawing. (335×256 mm). PLATE 24.
- 89 Gallery in Indian style. Pen and wash drawing. (331×482 mm).
- 90 Gallery in Indian style. Pen and wash drawing. (331×482 mm).
- 91 Ruins of Egyptian temple. Pen and wash drawing. (210×152 mm).
- 92 Mountain scene, with wooden bridges. Drawing with wash. (229×442 mm).
- 93 Large farmstead. Pen and wash drawing. (370×388 mm). PLATE 25.
- 94 Interior of old castle in flames. Water-colour drawing. (188×273 mm).
- 95 Mountain scene, with arch of rocks. Water-colour. (357×408 mm).

- 96 Mountain scene, with arch of rocks.
Water-colour. (357×408 mm).
- 97 Pavilion decorated with standards. Brush
drawing.
- 98 Prison scene. Design for set.

Attributed to
Giuseppe Bernardino Bison
(PALMANOVA 1762–1844) (Attributed)

- 99 Palace of Apollo. Pen and wash drawing.
(207×293 mm).

Francesco Fontanesi
(REGGIO EMILIA 1751–1795)

- 100 Palace of Venus. Pen and wash drawing.
(211×418 mm).
- 101 Grandiose atrium. Pen and wash drawing.
(289×418 mm). PLATE 26.
- 102 Forum. Pen and wash drawing.
PLATE 27.
- 103 Colonnade of a temple. Pen and wash
drawing. (497×360 mm).
- 104 Monumental peristyle, with view of a
piazza. Pen and wash drawing.
(405×350 mm).
- 105 Remains of Roman ambulatory. Pen and
wash drawing. (455×607 mm). PLATE 28.

School of Francesco Fontanesi (?)

- 106 Egyptian remains. Pen and wash drawing.
(385×278 mm).
- 107 Egyptian remains. Pen and wash drawing.
(384×275 mm).

Pietro Gonzaga
(BELLUNO 1751–ST. PETERSBURG 1831)

- 108 Underground scene with burial place. Pen
and wash drawing. (332×430 mm).
PLATE 29.

- 109 Twelve views after drawings by Pietro
Gonzaga, aquatint engravings by Luigi
Rados. Volume.

Giacomo Quarenghi
(VALLE IMAGNA 1744–ST. PETERSBURG 1817)

- 110 Monumental atrium with view of a piazza.
Pen and wash drawing. (377×459 mm).
- 111 Perspective of buildings, seen through an
archway. Pen and wash drawing.
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Paolo Landriani
(MILAN 1757–1839)

- 112 Egyptian colonnade. Pen and wash
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Giovanni Perego
(MILAN 1783–1817)

- 113 Courtyards in a royal palace, with triumphal
arch and equestrian statue. Pen and wash
drawing. (355×243 mm).
- 114 Corinthian portico. Pen and wash drawing.
(272×214 mm).
- 115 Classical atrium decorated with bas-reliefs.
Pen and wash drawing. (337×234 mm).

Alessandro Sanquirico
(MILAN 1777–1849)

- 116 Interior of classical temple. Pen and wash
drawing. (443×390 mm). PLATE 32.
- 117 Interior of classical rotunda. Pen and ink
drawing. (216×259 mm). PLATE 33.
- 118 Atrium and gallery in Pompeian style. Pen
and wash drawing. (271×380 mm).
PLATE 34.
- 119 Magnificent pavilion. Pen and wash
drawing. (232×325 mm).

- 120 Pavilion with columns, with view of a domed villa. Drawing with wash. (291×305 mm).
- 121 Alternative studies for a pavilion. Pen and wash drawing. (226×330 mm).
- 122 Alternative studies for an octagonal pavilion supported by caryatids. Pen and wash drawing. (336×254 mm).
- 123 Alternative studies for a classical pavilion. Pen and wash drawing. (226×330 mm).
- 124 Alternative studies for a gothic hall. Pen and wash drawing. (226×331 mm).
- 125 Rustic courtyard seen through a colonnade. Pen and wash drawing. (384×252 mm).
- 126 Rustic interior. Pen and wash drawing. (444×345 mm).
- 127 Series of eight small views, drawn in pen and ink.
- 128 Eight aquatint miniatures for the opera *Gli Ultimi Giorni di Pompei*. (51×67 mm).
- 129 Volume containing 20 coloured aquatint engravings: '*Scelta di Sceniche Decorazioni inventate ed eseguite dall'Arch. Pittore Scenico Alessandro Sanguirico per l'I.R. Teatro alla Scala di Milano.*'

Antonio Basoli

(CASTELGUELFO 1774–BOLOGNA 1848)

- 130 Temple of Diana in Ephesus, set on fire by Herostratus. Pen and wash drawing. (745×60 mm).
- 131 Prison interior of the Dark Ages. Pen and wash drawing. (465×335 mm).
- 132 View of Persepolis. Pen and wash drawing. (385×498 mm).
- 133 Exterior of a royal palace of ancient Persepolis. Pen and wash drawing. (499×397 mm).

- 134 Mysterious temple dedicated to the cult of Zoroaster. Pen and wash drawing. (386×496 mm). PLATE 35.

Francesco Cocchi

(BUDRIO 1788–BOLOGNA 1865)

- 135 Medieval castle in ruins. Water-colour. (340×267 mm). PLATE 36.

Romolo Liverani

(FANO 1801–1862)

- 136 Military camp under the walls of Thebes. Scene for the ballet *Eteocle e Polinice*. Pen and wash drawing. (348×248 mm).
- 137 Military camp under the walls of Thebes. Alternative design for the preceding scene. Pen and wash drawing. (398×277 mm).
- 138 Atrium of royal palace. Scene for *Eteocle e Polinice*. Pen and wash drawing. (398×277 mm).
- 139 Nocturnal graveyard scene. Scene for *Ines de Castro* by Cortesi. Pen and wash drawing. (390×290 mm).
- 140 Burial place. Scene iii for *Ernani* by Verdi. Pen and wash drawing. (438×286 mm). PLATE 37.
- 141 Piazza SS. Giovanni e Paolo, Venice. Scene for Act I of *Le Nozze di Nonna Ninetta*. Pen and wash drawing. (453×288 mm).
- 142 Prison interior. Scene for *La Figlia del Bandito* by Perrot. Pen and wash drawing. (437×305 mm).

Sormanni The Younger

(MILAN?)

- For *Simon Boccanegra* by Verdi.
- 143 Piazza in Genoa. Scene for Prologue. Sketch, in coloured tempera. (270×230 mm).

- 144 Garden of the Grimaldi family. Act I, scene i. Sketch, in coloured tempera. (277×230 mm).
 145 Interior of Duke's palace. Act III. Sketch, in coloured tempera. (276×230 mm).

Ippolito Stefanini
 (MILAN?)

- 146 Nocturnal graveyard scene with ruins. Act IV of *Lucia di Lammermoor* by Donizetti. Coloured sketch. (400×267 mm).

Anon. 19th century

- 147 Nymphaeum in an 18th century garden. Sketch with wash.

Roberto Fontana
 (MILAN?)

- 148 Scene for the ballet *Nepal*. Coloured sketch. (350×230 mm).
 149 Medieval ruins. Coloured sketch. (340×265 mm).

Carlo Ferrario
 (MILAN 1833–1907)

- 150 Medieval hall. Scene for *Emma* by Auber. Coloured sketch. (318×242 mm).
 151 Scene for Act I of *Tosca* by Puccini. Coloured sketch. (340×240 mm). PLATE 38.
 152 Courtyard of medieval castle. Scene for Act II of *Lohengrin* by Wagner. Pencil drawing. (382×282 mm).
 153 Temple of Irminsul. Scene for Act III of *Norma* by Bellini. Coloured sketch. (382×267 mm). PLATE 39.

- 154 Gothic ambulatory. Scene for Act I of *Die Meistersinger von Nürnberg* by Wagner. Coloured sketch. (352×255 mm).
 155 Deep valley. Scene for Act II of *William Tell* by Rossini. Coloured sketch. (388×265 mm).
 156 Arnolfo's house. Act IV, scene i of *William Tell*. Coloured sketch. (395×265 mm).
 PLATE 40.

Carlo Songa
 (MILAN 1856–1911)

- 157 Fortune teller's booth. Scene for *Un Ballo in Maschera* by Verdi. Pencil drawing (355×245 mm).
 158 Scene for Act II, tableau ii of *Il Trovatore* by Verdi. Pencil drawing. (370×260 mm).
 159 Scene for Act IV of *Carmen* by Bizet. Pen and wash drawing.

Aristide Frigerio
 (MILAN)

- 160 Scene representing a cloister. Sketch with wash. (330×220 mm). PLATE 41.

Anon. Early 20th century

- 161 Earthly Paradise. Scene for *Amor* by R. Marengo. Coloured sketch.
 162 Triumph of Caesar. Scene for *Amor*. Coloured sketch.

Giuseppe Palanti
 (MILAN 1881–1946)

- 163 Medieval courtyard. Scene for *La Secchia Rapita* by J. Burgmein. Sketch in sepia. (512×360 mm).

Antonio Rovescalli

(CREMA 1864-MILAN 1936)

- 164 Wood. Scene for Act III of *Debora e Iaele* by Pizzetti. Sepia drawing. (480×315 mm).
165 Scene for Act II of *Iris* by Mascagni. Coloured sketch. PLATE 42.

Edoardo Marchioro

(SCHIO 1882-BRESCIA 1935)

- 166 Scene for Act IV of *Il Trovatore*. Sketch in tempera. PLATE 43.
167 Scene for Act III, Tableau I of *Don Carlos* by Verdi. Coloured sketch. (480×313 mm).

Giambattista Santoni

(CASTELDARIO 1881-MILAN 1966)

- 168 Scene for Act I of *Der Rosenkavalier* by Richard Strauss. Sketch in tempera. (393×280 mm).
169 Study for a scene for *Il Tabarro* by Puccini. Drawing with wash. (350×250 mm). PLATE 44.
170 Scene for Act I of *I Quattro Rusteghi* by Wolf-Ferrari. Sketch in pencil, with wash.

Model Stage Sets

(18TH CENTURY)

- 171 Garden festivity.
172 Battle scene.
173 Massacre of the Innocents.
174 Apothecary's shop. PLATE 45.
175 Festivity in a cave decorated with 'rocailles'.
176 Equestrian scene.

- 177 Bear hunting scene.
178 View of the Piazzetta di San Marco, Venice, with theatrical performance.
179 Earthquake scene.

Playbills and Theatrical Posters

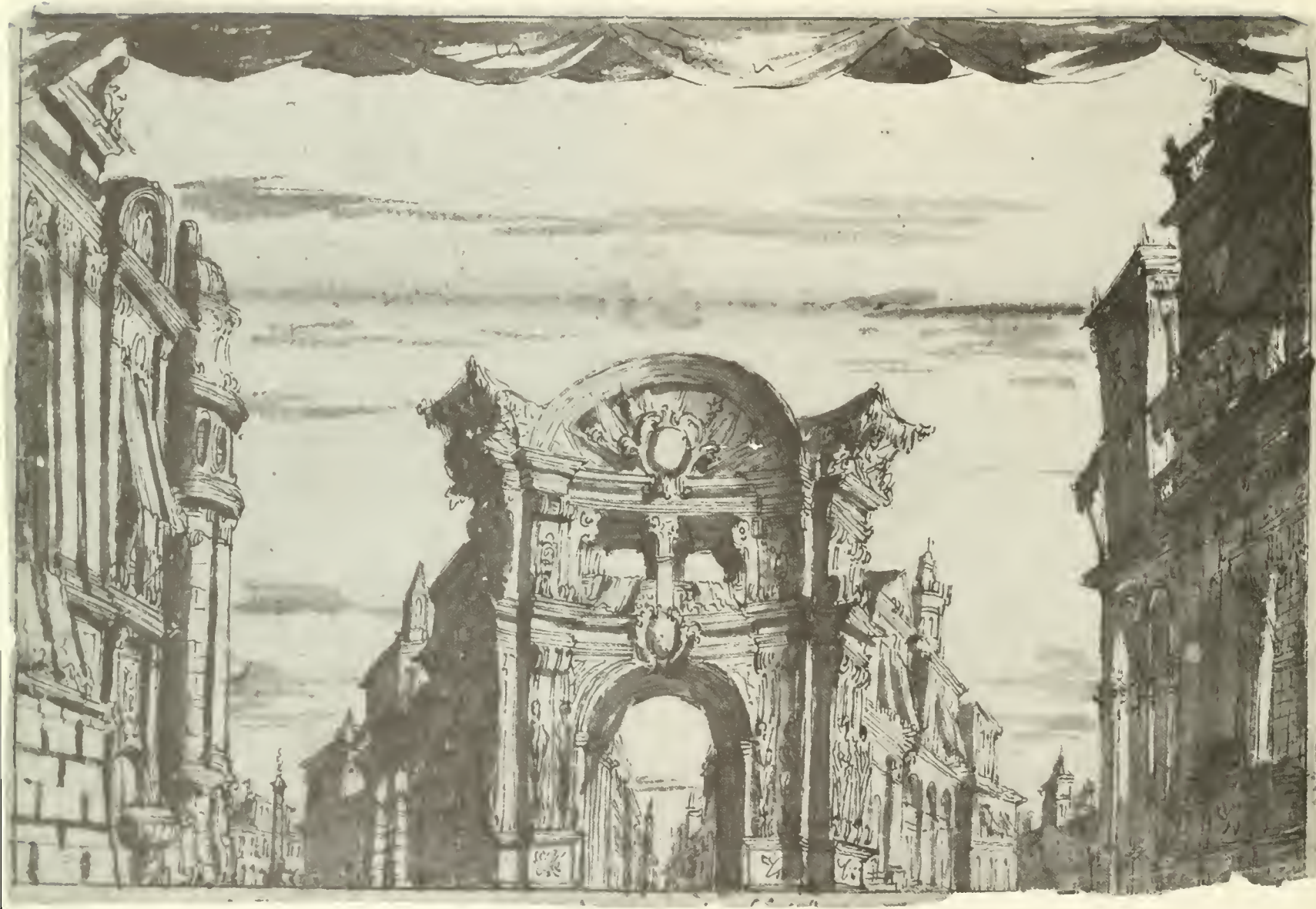
- 180 MOSÉ, by Gioacchino Rossini, libretto by Balocchi and Jouy. Playbill for a production at La Scala, 1846. Printed by Tipografia Valentini, Milan (77×54 cm).
181 FAUST, by Charles Gounod, libretto by M. Carré and J. Barbier, after Goethe. Colour lithograph. Printed by Rossetti and dated Milan, 18 November, 1863. (72×58 cm). PLATE 46.
182 I LITUANI, by Amilcare Ponchielli; libretto by Antonio Ghislanzoni after Mickiewicz. Colour lithograph. Printed by Ricordi, 1874. (63×95 cm).
183 SALVATOR ROSA, by Carlos Gomez; libretto by A. Ghislanzoni. Colour lithograph. Printed by Ricordi, Milan, 1874. (91×69 cm).
184 TOSCA, by Giacomo Puccini; libretto by Giuseppe Giacosa and Luigi Illica, after Sardou. Colour lithograph by Adolpho Hohenstein; printed by Ricordi, Milan, 1899. (300×145 cm).
185 PARSIFAL, by Richard Wagner, libretto by the Composer. Colour lithograph by Giuseppe Palanti; printed by Ricordi, Milan, probably 1903. (290×110 cm).
186 MADAMA BUTTERFLY, by Giacomo Puccini; libretto by Giacosa and Illica after a play by J. Long and David Belasco. Colour lithograph by Leopoldo Metlicovitz. Printed by Ricordi, Milan, 1904. (145×200 cm). PLATE 47.

- 187 MANON LESCAUT by Giacomo Puccini; libretto by Luigi Illica, Marco Praga and Dominico Oliva, after the novel by Prévost. Colour lithograph. Printed by Ricordi, Milan, 1909. (205×105 cm).
- 188 DON QUICHOTTE, by Jules Massenet; libretto by Henri Cain and J. Le Lorrain, after Cervantes. Colour lithograph by Georges Rochegrosse. Printed by Delanchy, Paris, 1909. (90×69 cm). PLATE 48.
- 189 LA SECCHIA RAPITA by J. Burgmeier (pseudonym of Giulio Ricordi); libretto by Renato Simoni, after Tassoni. Colour lithograph by Marcello Dudovich. Printed by Ricordi, Milan, 1910. (205×145 cm).
- 190 RICHARD STRAUSS WOCHEN. (A week of Richard Strauss, Munich, 1910). Colour lithograph by Ludwig Hohlwein. Printed by G. Schulz & Co. Munich. (120×85 cm). PLATE 49.
- 191 OPERE COMICHE E OPERETTE. Advertisement for Giulio Marchetti's Company, performing 1910–1913. Colour lithograph by Leopoldo Metlicovitz. Printed by Ricordi, Milan. (218×103 cm).
- 192 LA FANCIULLA DEL WEST, by Giacomo Puccini; libretto by Guelfo Civinini and Carlo Zangarini, after a play by David Belasco and John Long. Colour lithograph. Printed by Ricordi, Milan, 1911. (210×105 cm).
- 193 IL CAVALIERE DELLA ROSA (Der Rosenkavalier), by Richard Strauss; libretto by Hugo von Hofmannsthal. Colour lithograph by Alfred Roller, 1911. Printed by Albert Berger, Vienna (165×56 cm).
- 194 THÉRÈSE, by Jules Massenet; libretto by Jules Clarétie. Lithographic reproduction of a photograph by Paul Nadar of the singer Lucy Arbelle in the rôle of Thérèse. Printed by Maquet, Paris, 1911. (85×63 cm). PLATE 50.
- 195 ISABEAU, by Pietro Mascagni; libretto by Luigi Illica. Colour lithograph by Giuseppe Palanti. Printed by Ricordi, Milan, probably 1912. (200×140 cm).
- 196 VERDI. Advertisement for the Verdi centenary celebrations at Buseto, his birthplace, 1913. Colour lithograph by Leopoldo Metlicovitz. Printed by Ricordi, Milan, 1913. PLATE 51.
- 197 PARISINA, by Pietro Mascagni, libretto by Gabriele D'Annunzio, colour lithograph by Plinio Normellini. Printed by Ricordi, Milan, 1913. (145×200 cm).
- 198 L'OMBRA DI DON GIOVANNI by Franco Alfano; libretto by Ettore Moschino. Colour lithograph by Giuseppe Palanti. Printed by Ricordi, Milan, 1914. (300×150 cm).

PLATES



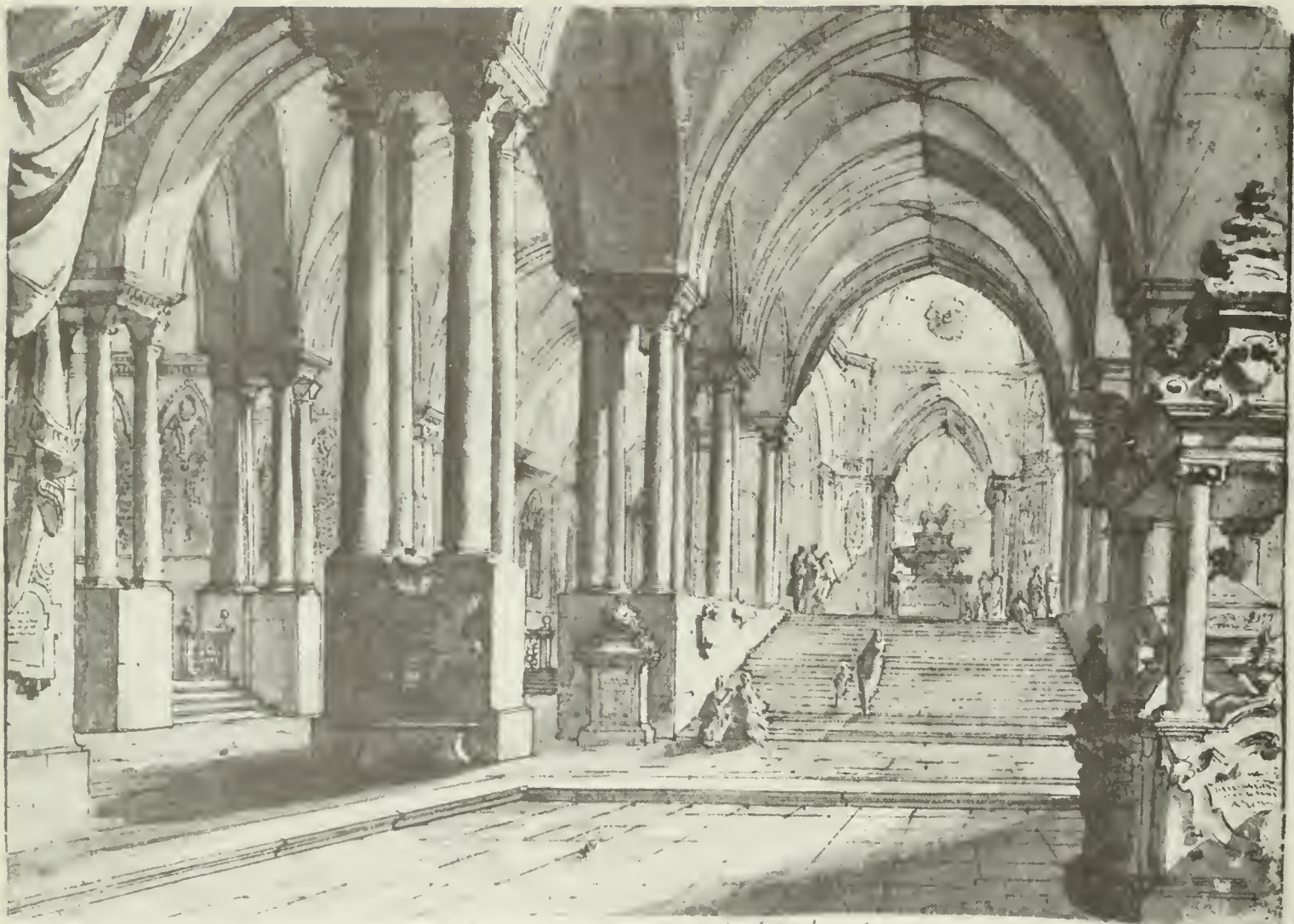
1. (Cat.1) Anonymous engraving: 16th century



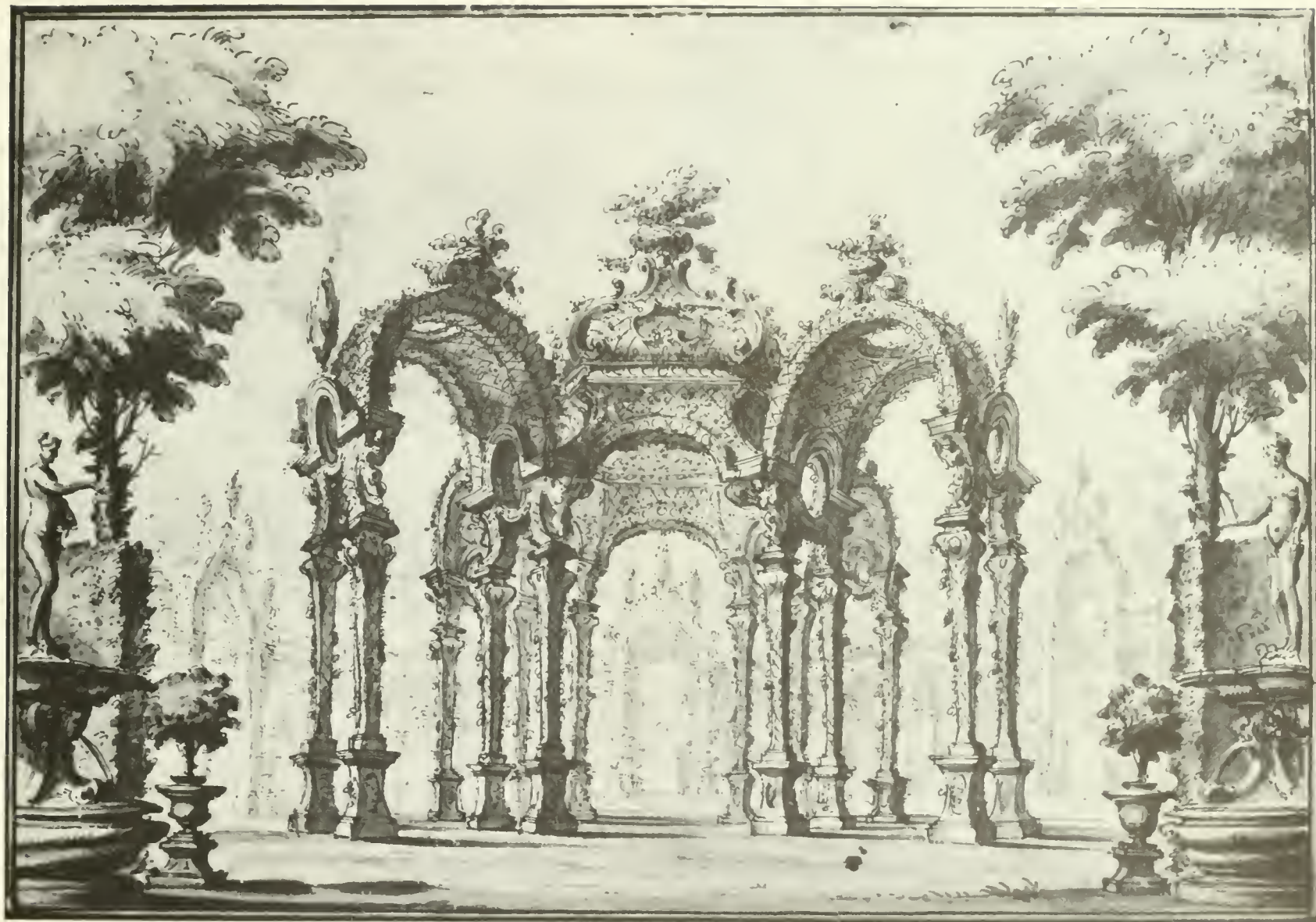
2. (Cat.2) Ferdinando Galli Bibiena (1656-1743)



2° Prospetto scenografico del Cuore Bibiena.



h.° Pensiero Scenografico del celebre Bibiena

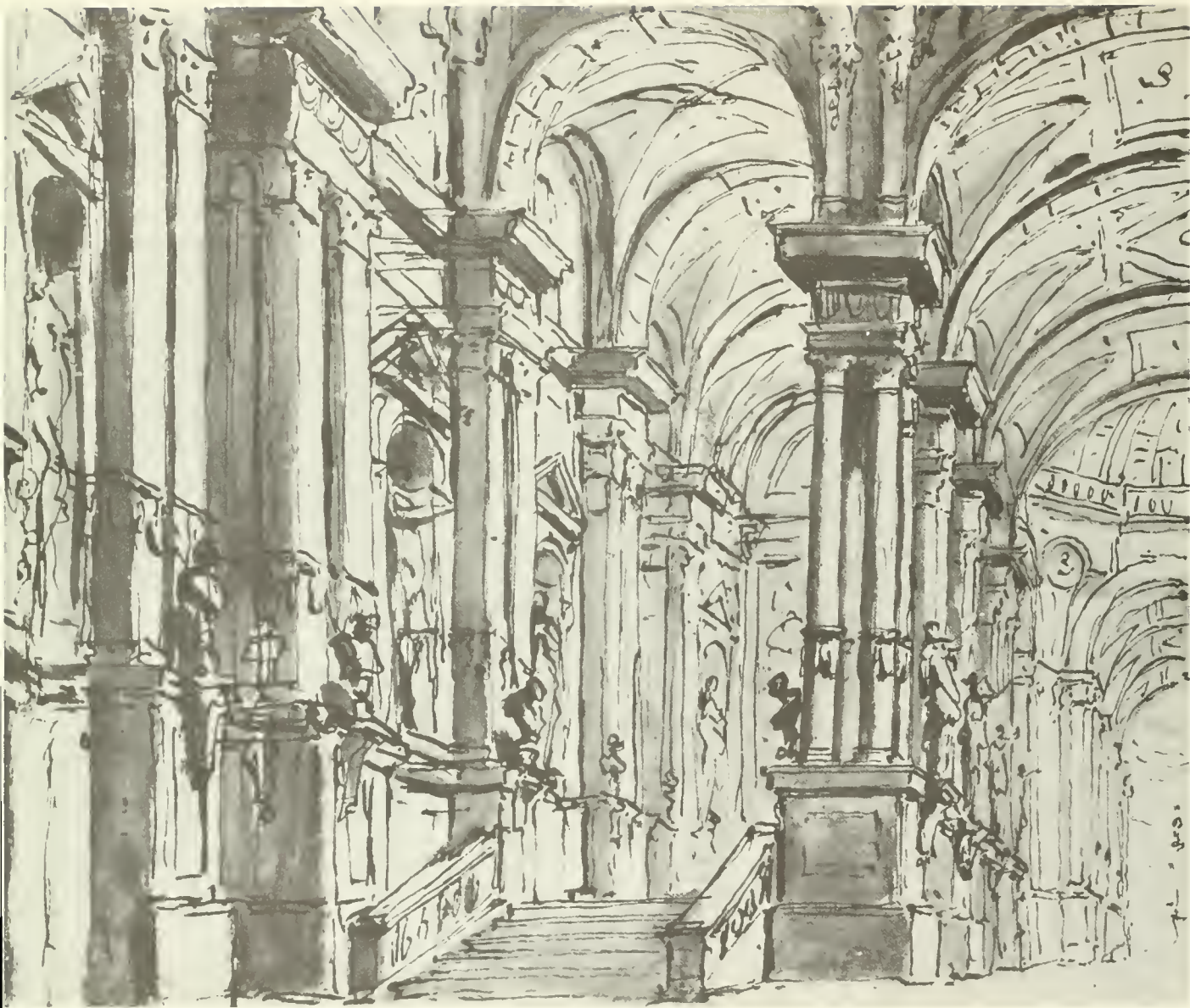


5. (Cat. 7) Giuseppe Galli Bibiena (1696-1757)

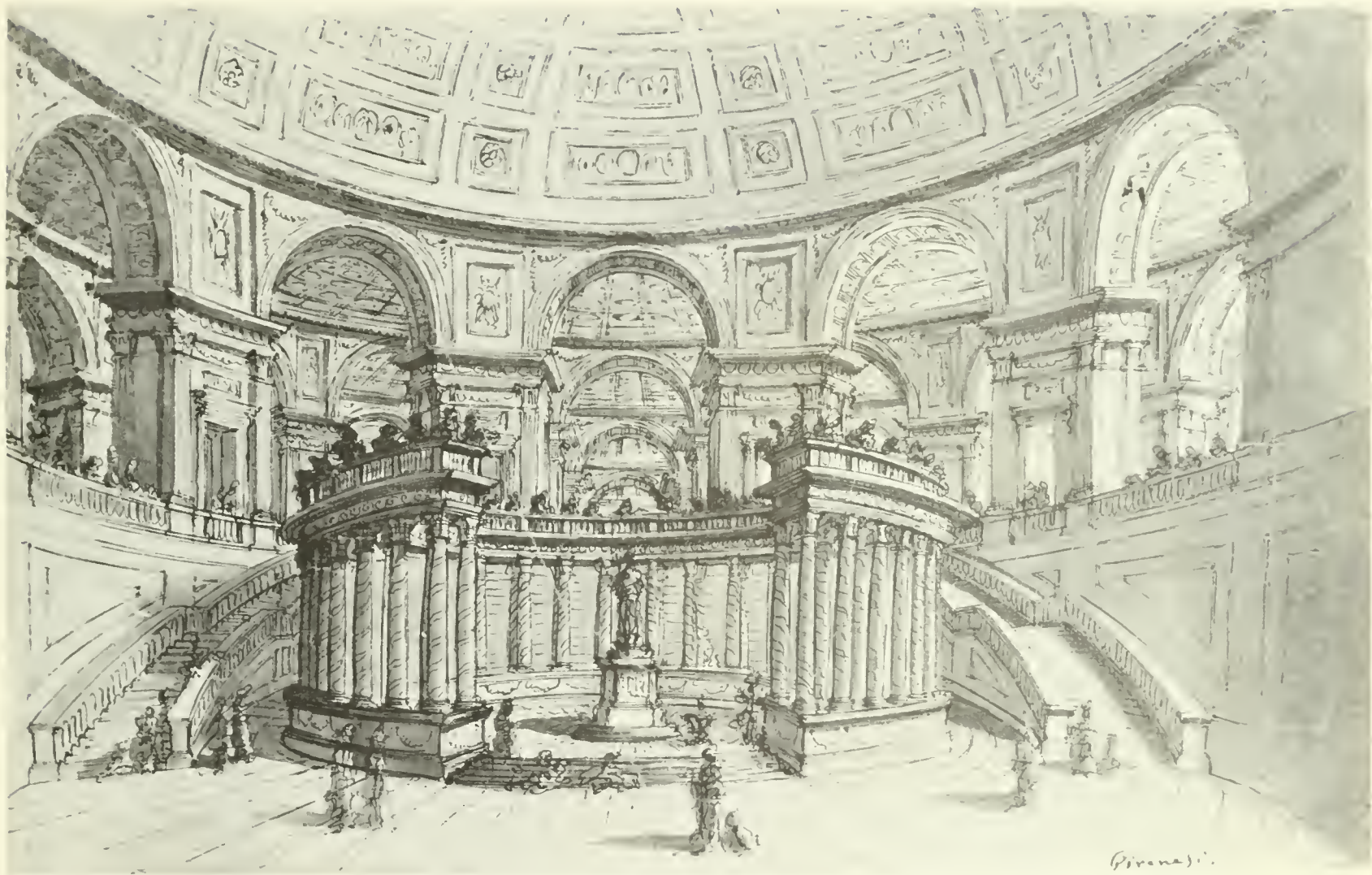


6. (Cat. 11) Prospero Zanichelli (1698-1772)

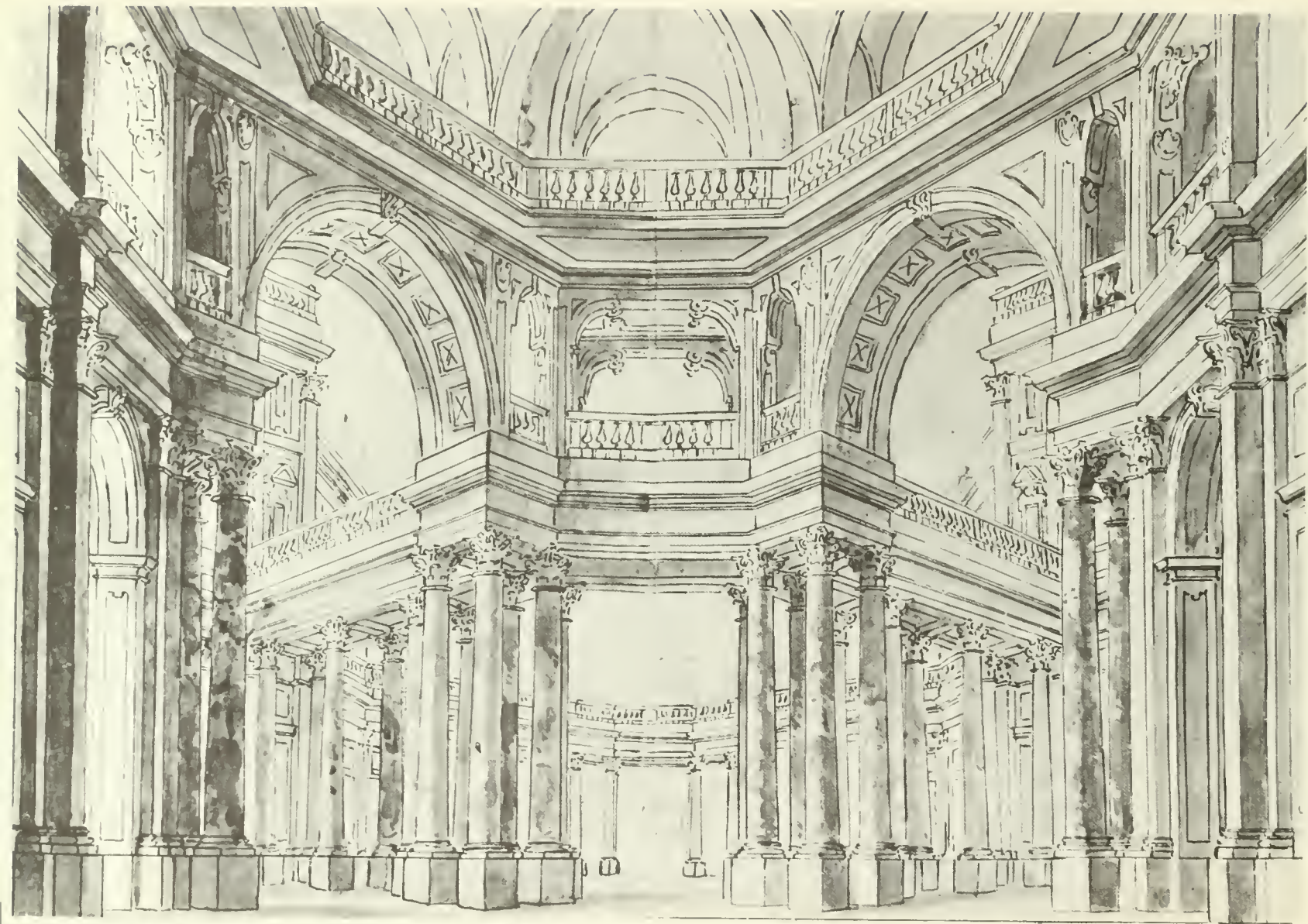




8. (Cat. 13) Filippo Juvarra (1676–1736)



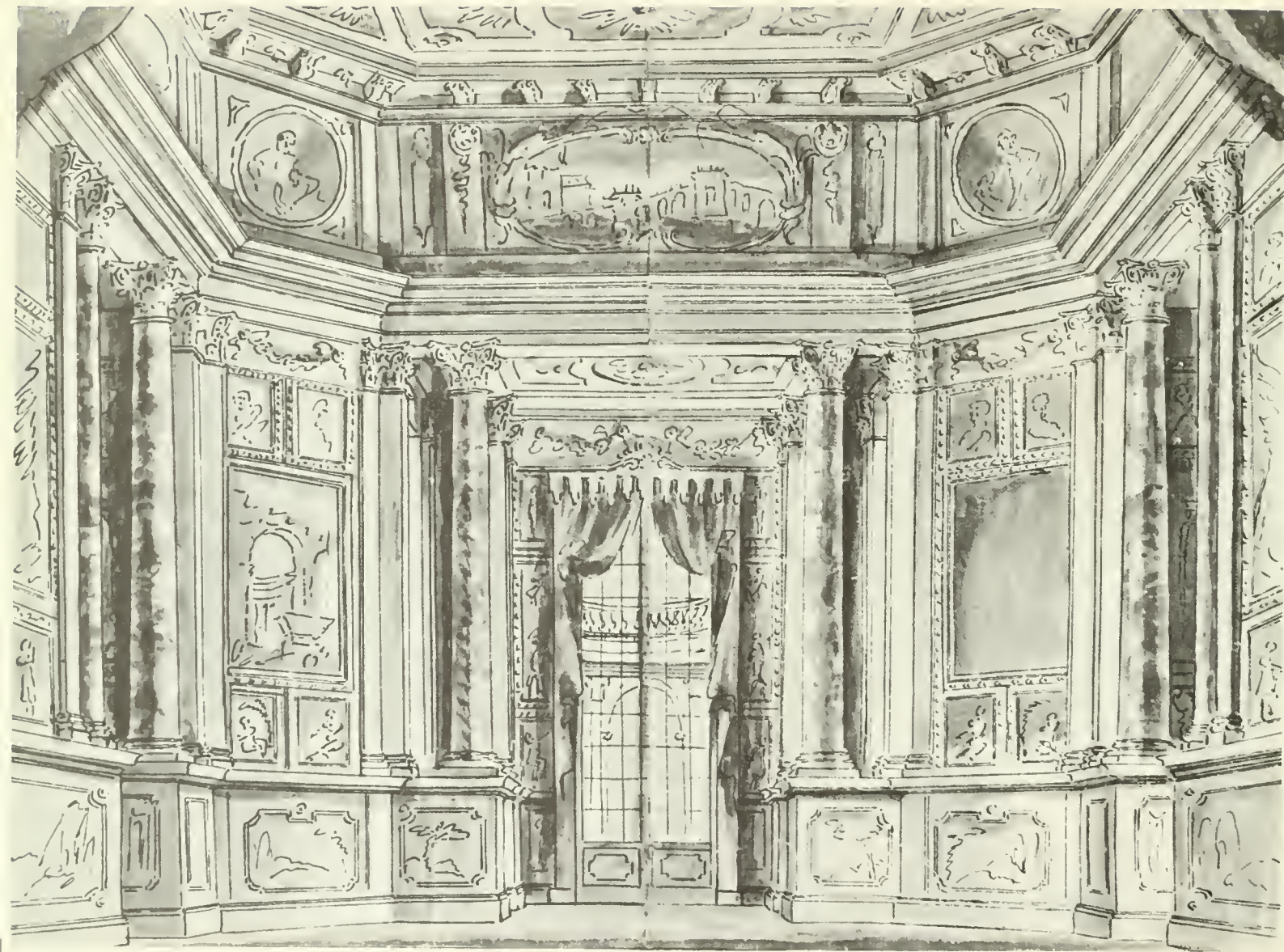
9. (Cat. 19) Attributed to Giambattista Piranesi (1720–1778)



10. (Cat.25) Fabrizio Galliari (1709–1790) For Didone by G. Colla.



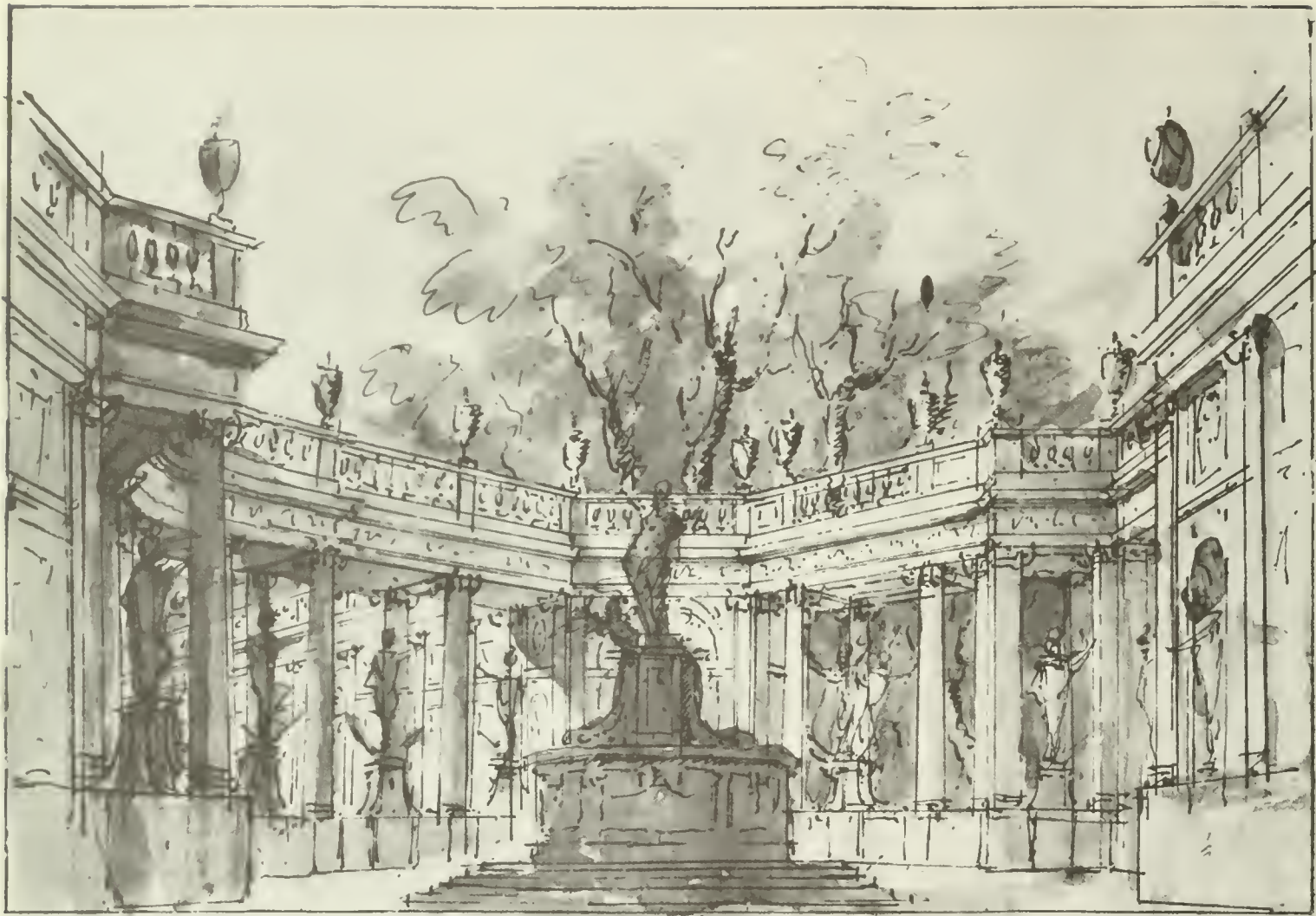
11. (Cat. 28) Fabrizio Galliari (1709-1790) For *La Disfatta di Dario in Arbella* by G. Masi



12. (Cat. 32) Fabrizio Galliari (1709-1790)



13. (Cat. 36) Fabrizio Galliari (1709-1790)



L'arco d'ingresso Regulus formato da un arco trionfale che sorregge un arco pedale di cui è parte e monumentato proporzionalmente
 da un'alta muraglia. In mezzo gran simulacro di Giove con una cattedra e larga base



15. (Cat. 47) Bernardino Galliari (1707-1794)



16. (Cat. 52) Giuseppino Galliari (1752-1817)



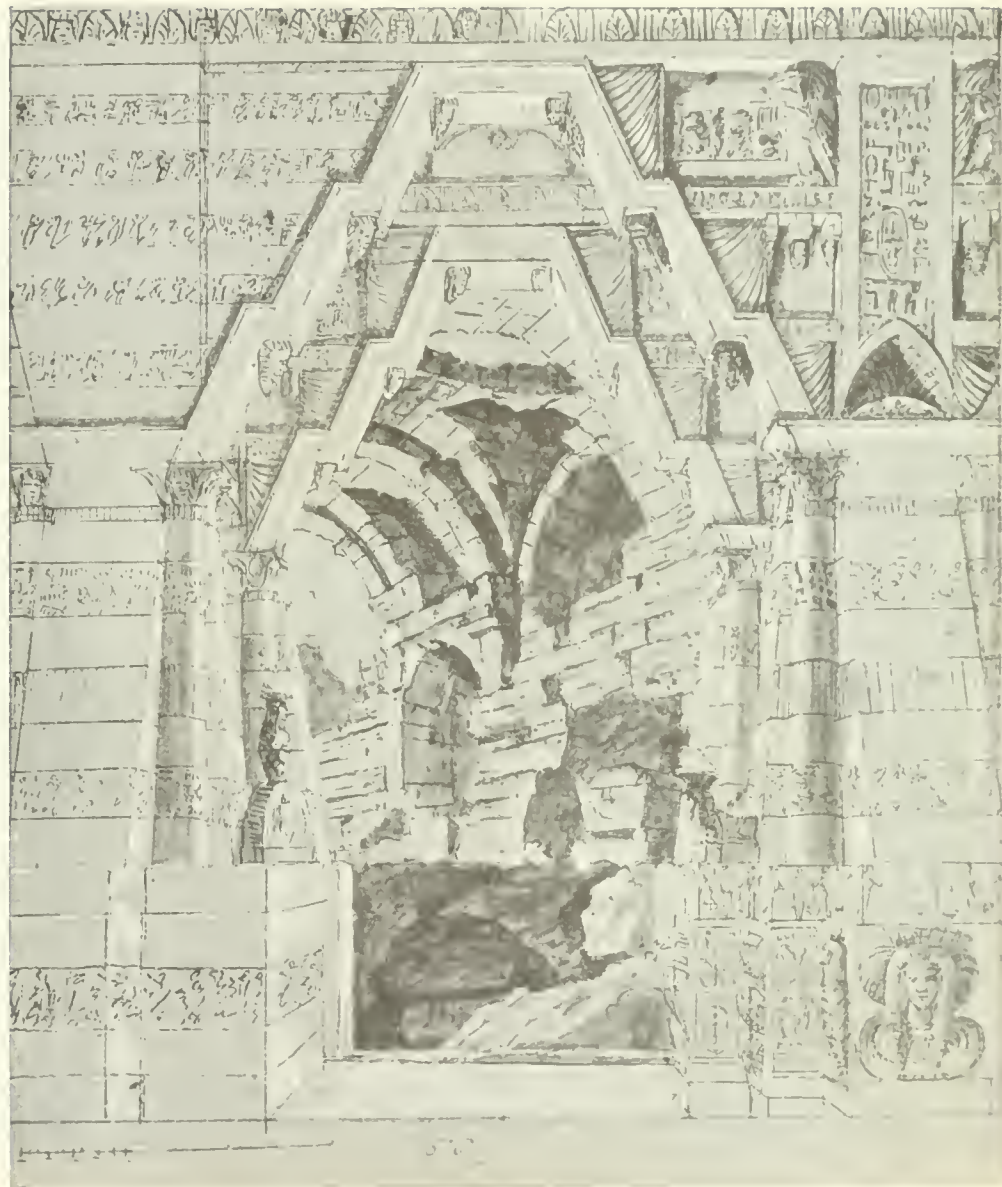
17. (Cat.65) Gaspare Galliari (1761-1823)



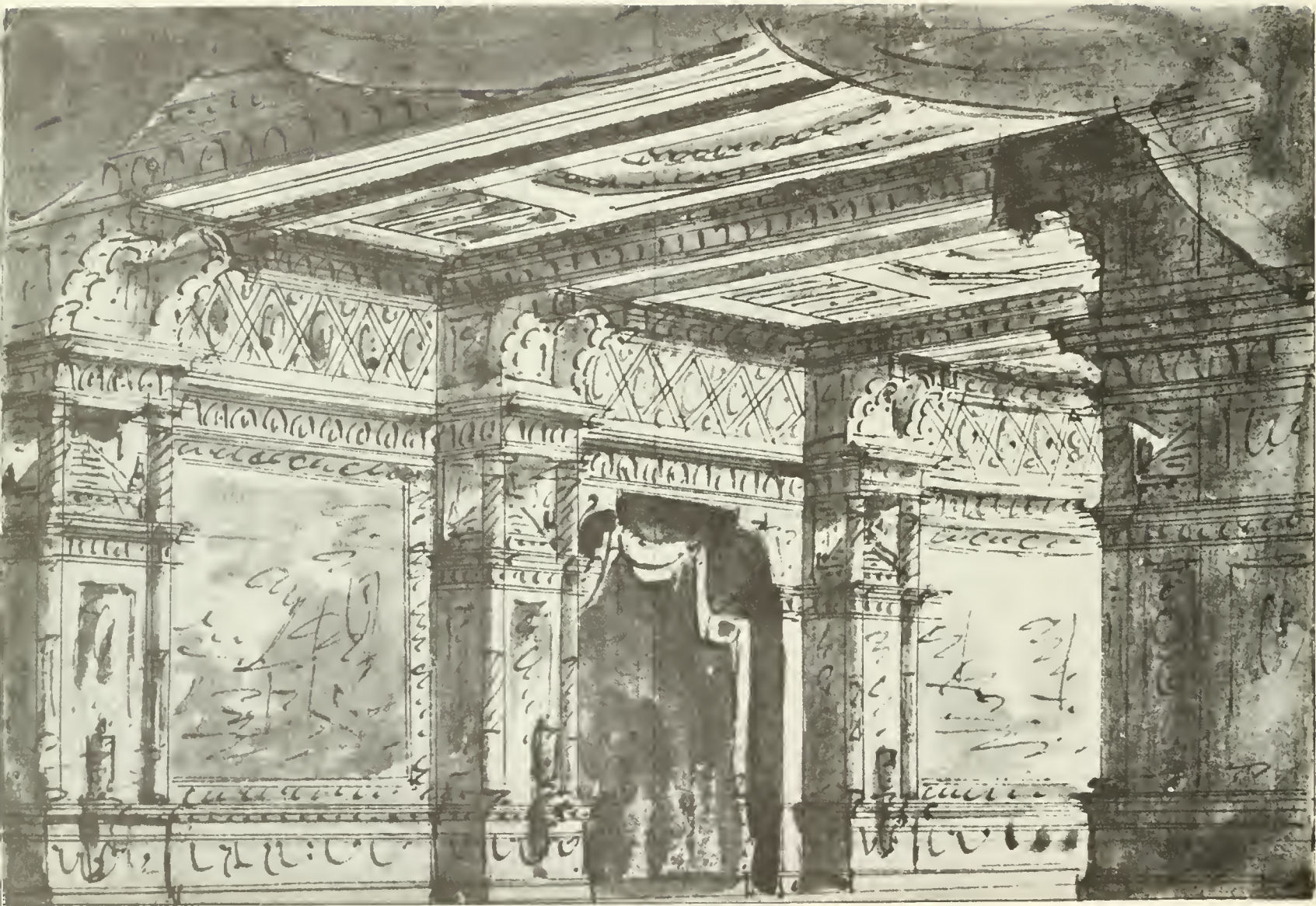
18. (Cat. 64) Gaspare Galliari (1761-1823)

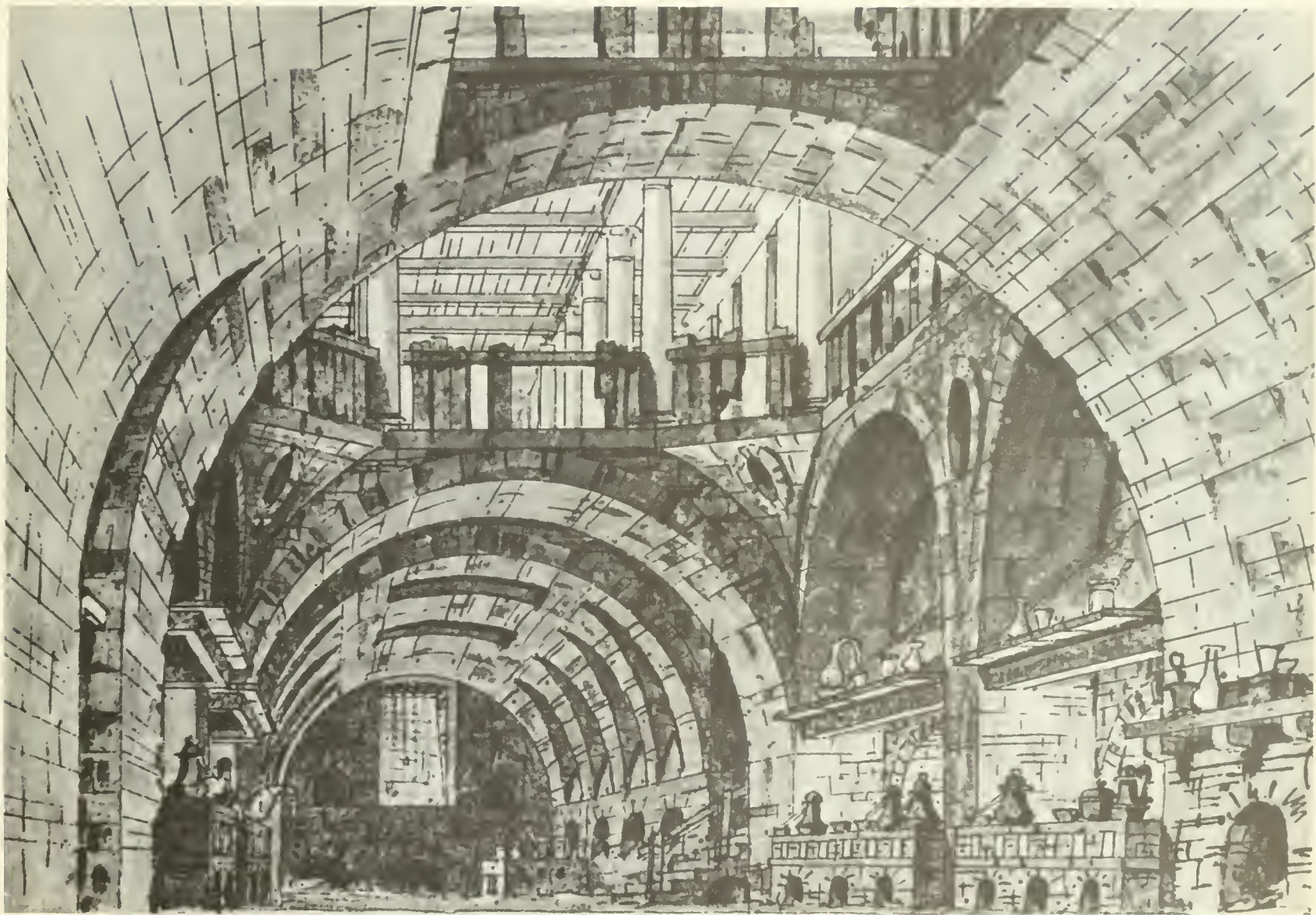






21. (Cat. 78) Gaspare Galliari (1761–1823) For *The Magic Flute* by Mozart



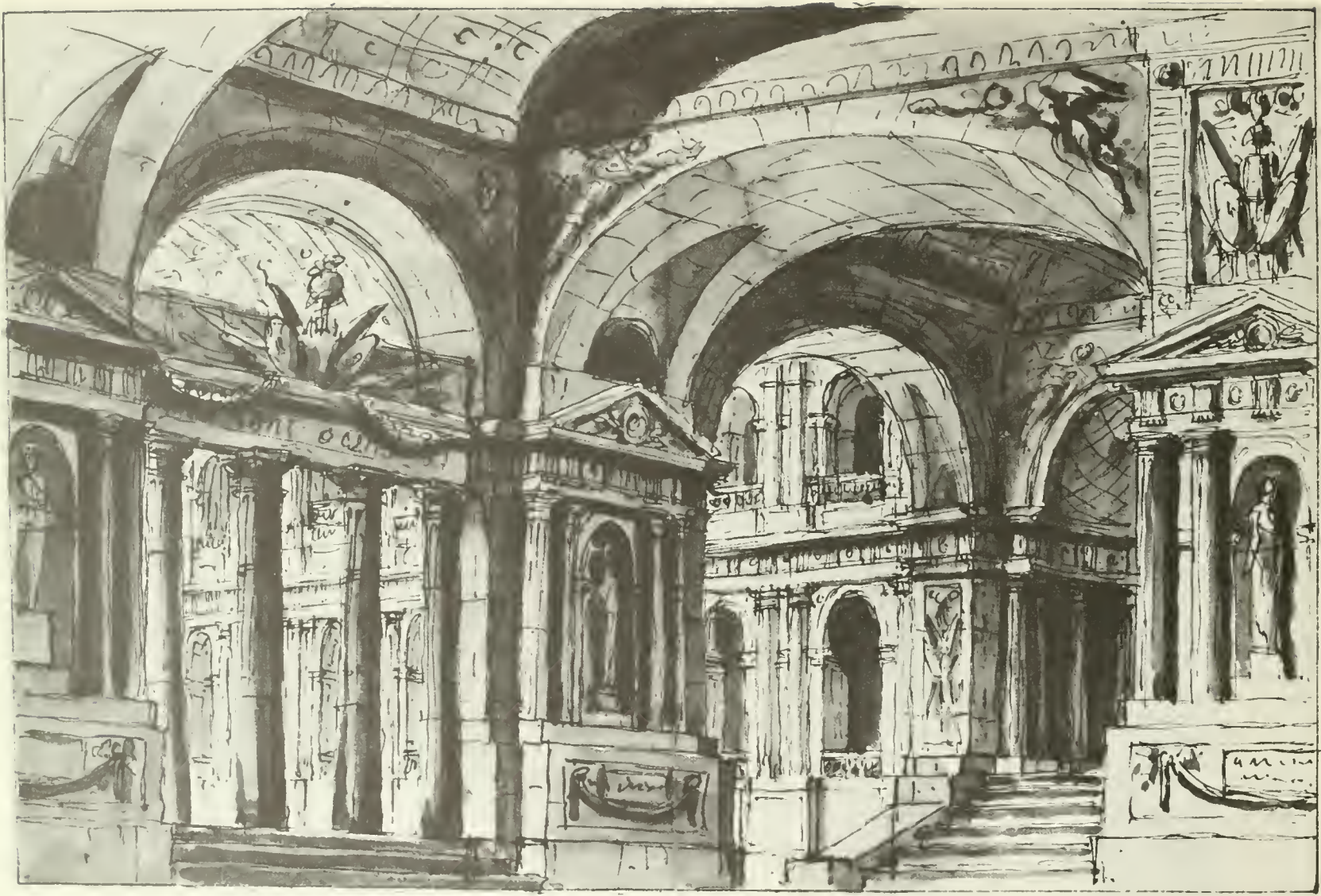


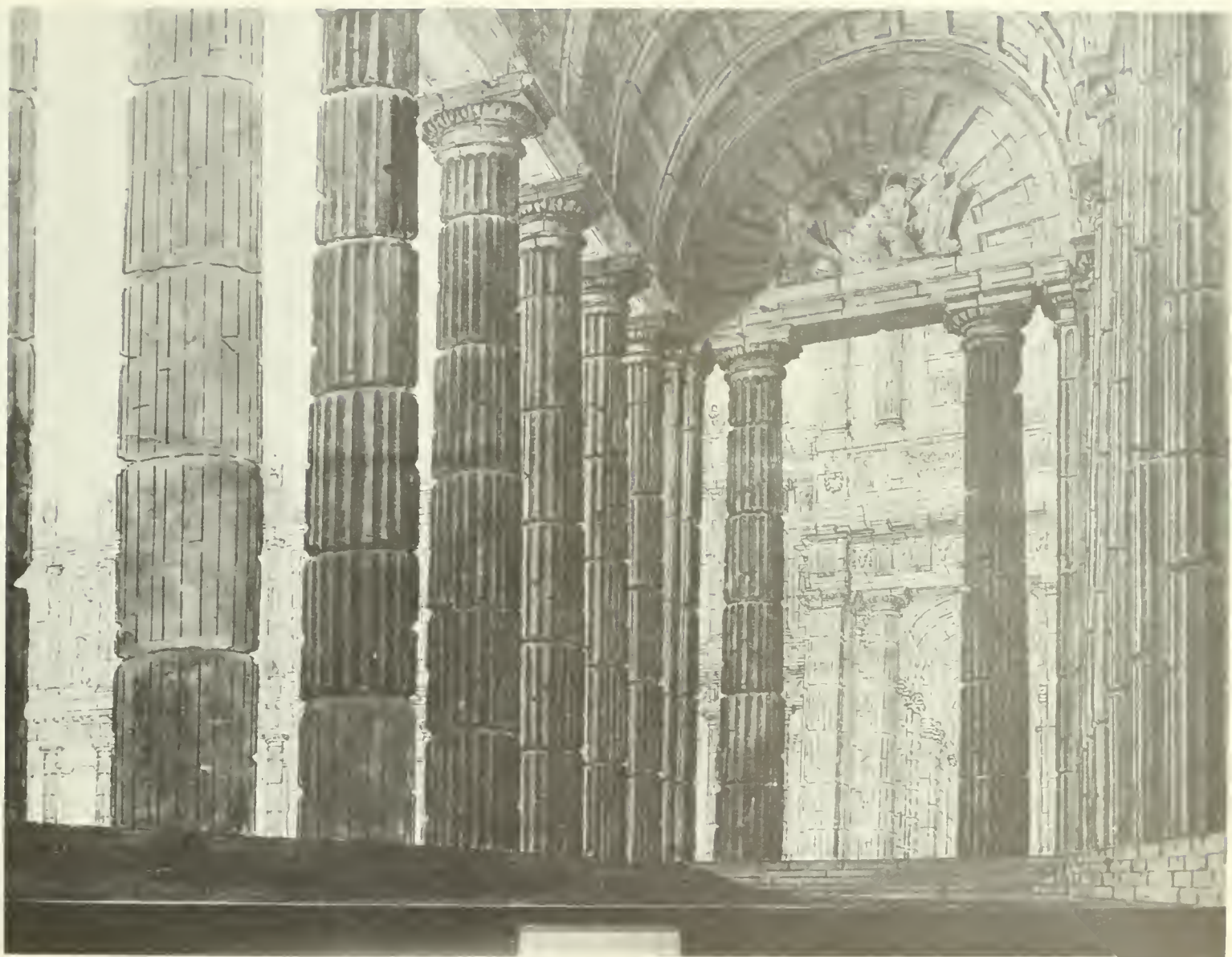


24. (Cat. 88) Gaspare Galliari (1763–1823)



25. (Cat. 93) Gaspare Galliari (1763-1823)







28. (Cat. 105) Francesco Fontanesi (1751–1795)





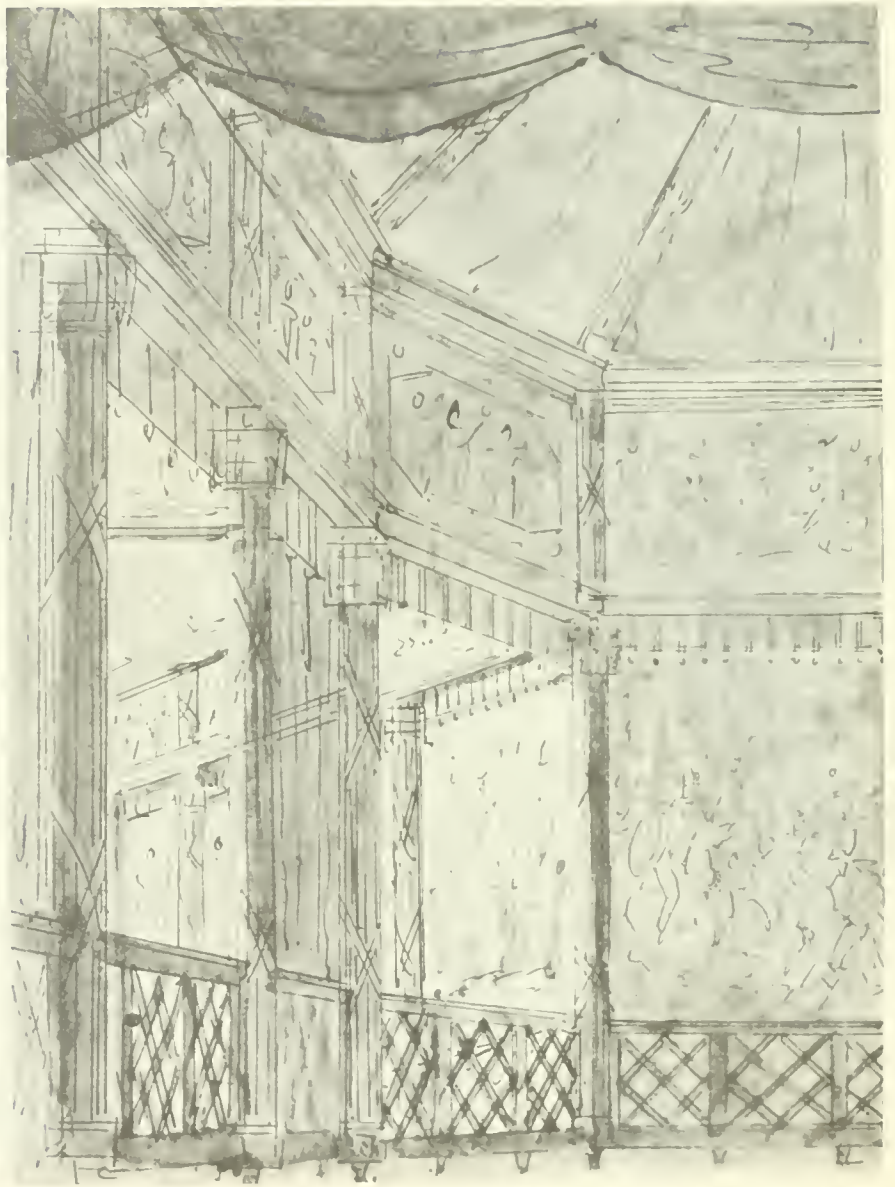
30. (Cat.111) Giacomo Quarenghi (1744-1817)



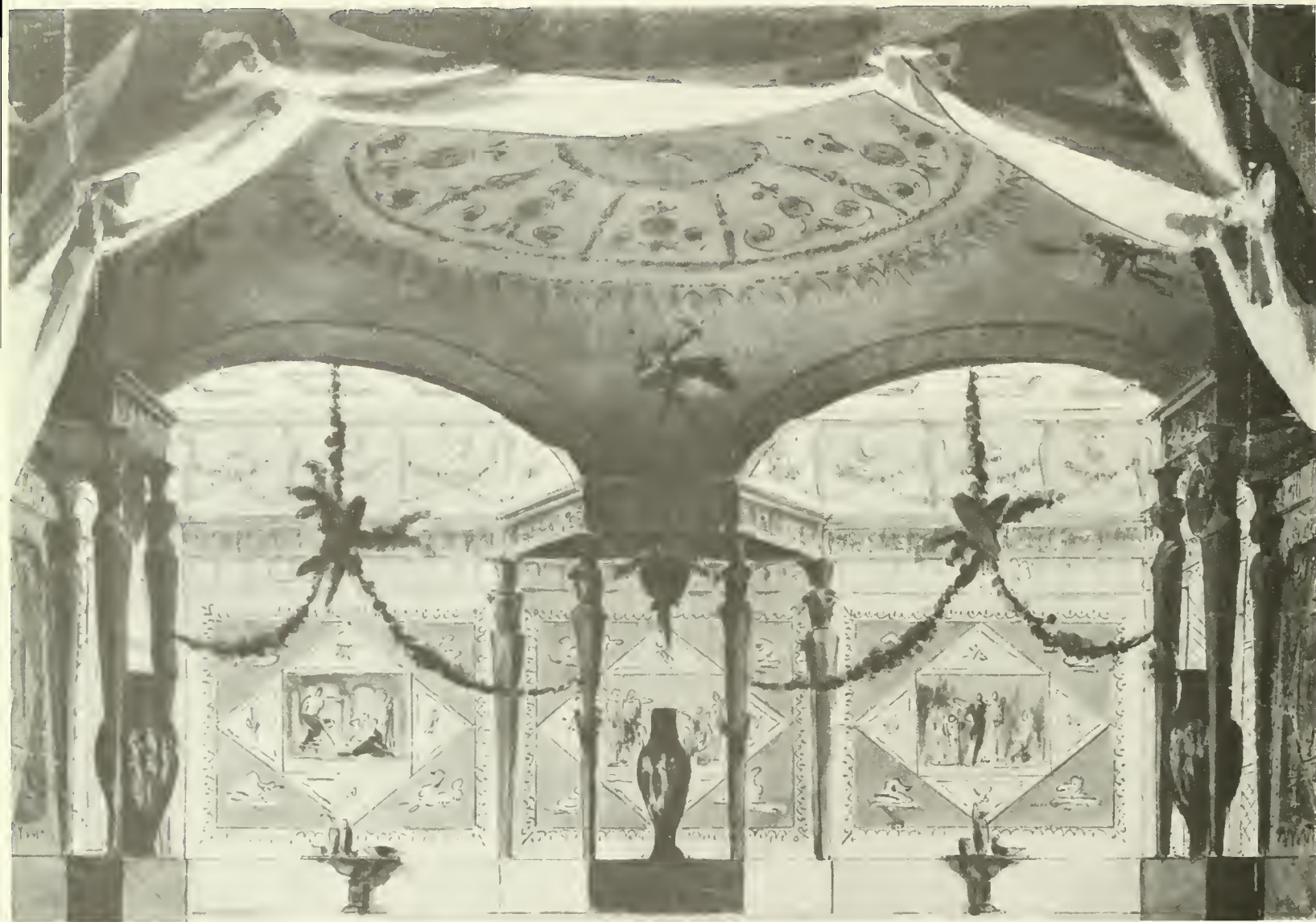
31. (Cat. 112) Paolo Landriani (1757-1839)

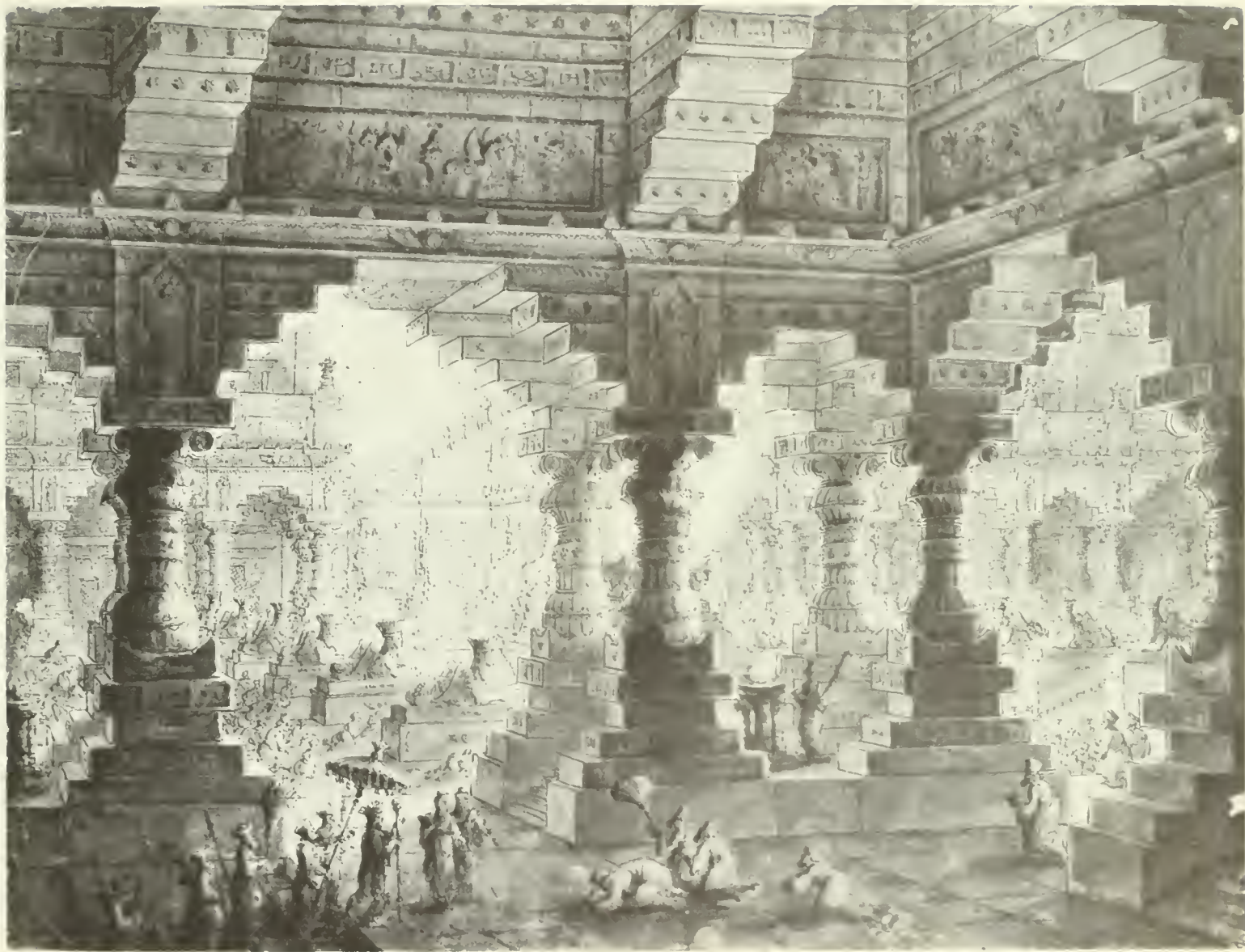


32. (Cat. 116) Alessandro Sanquirico (1777–1849)



33. (Cat. 117) Alessandro Sanquirico (1777-1849)

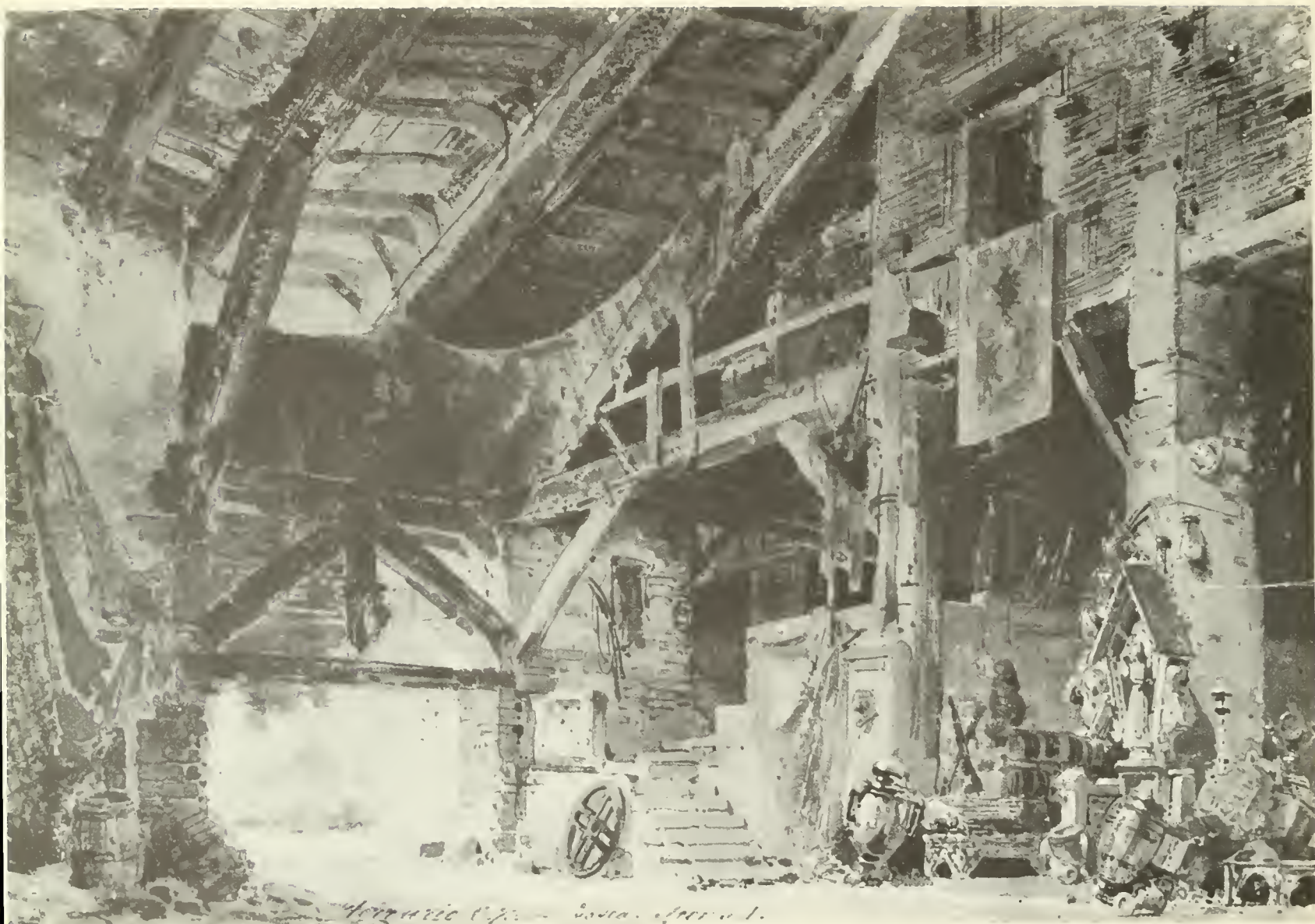




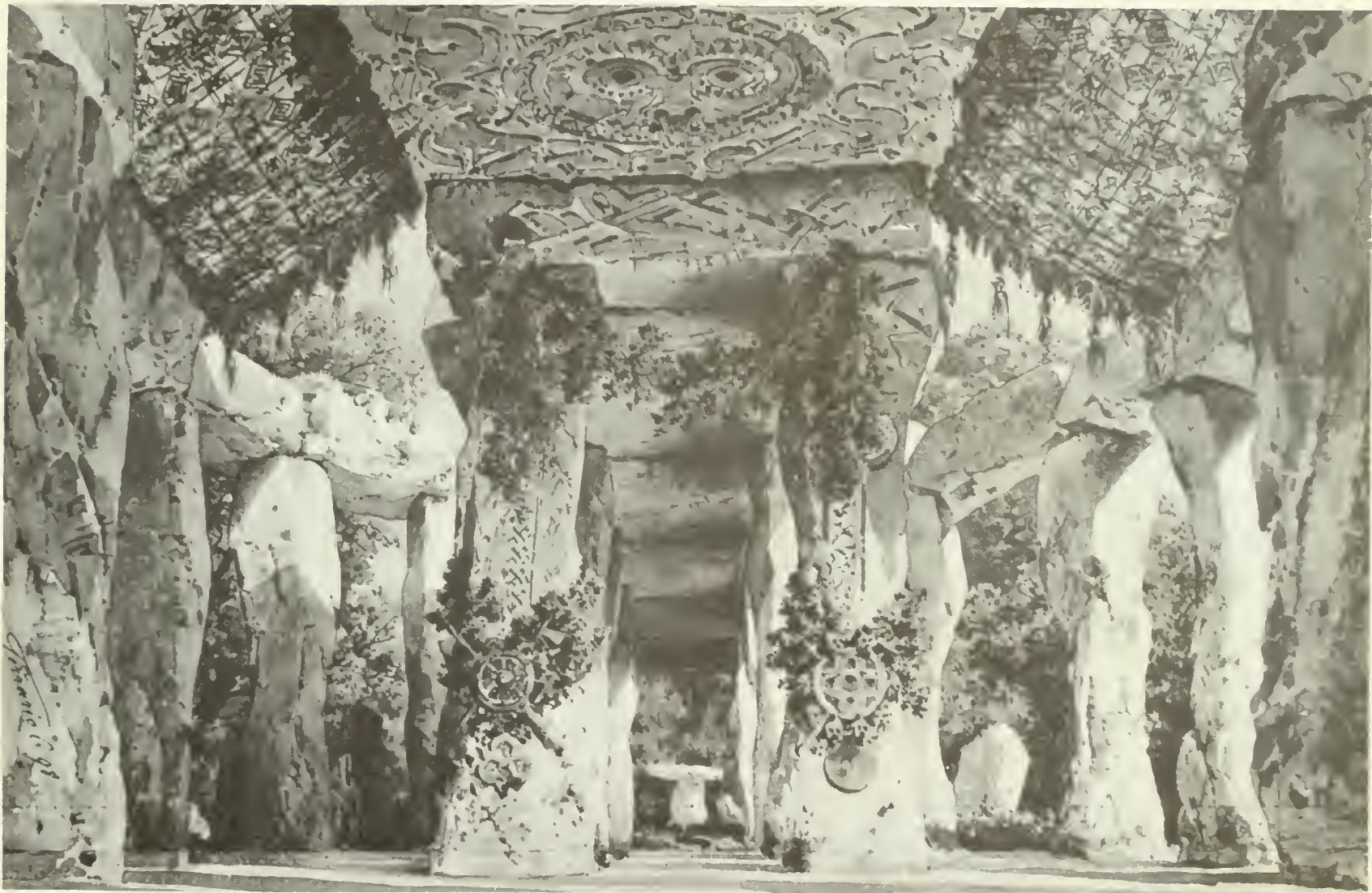


36. (Cat.135) Francesco Cocchi (1783-1865)





Ferrario C. - Casa, dopo l'.



39. (Cat. 153) Carlo Ferrario (1833–1907) For Norma by Bellini



40. (Cat. 156) Carlo Ferrario (1833–1907) For William Tell by Rossini

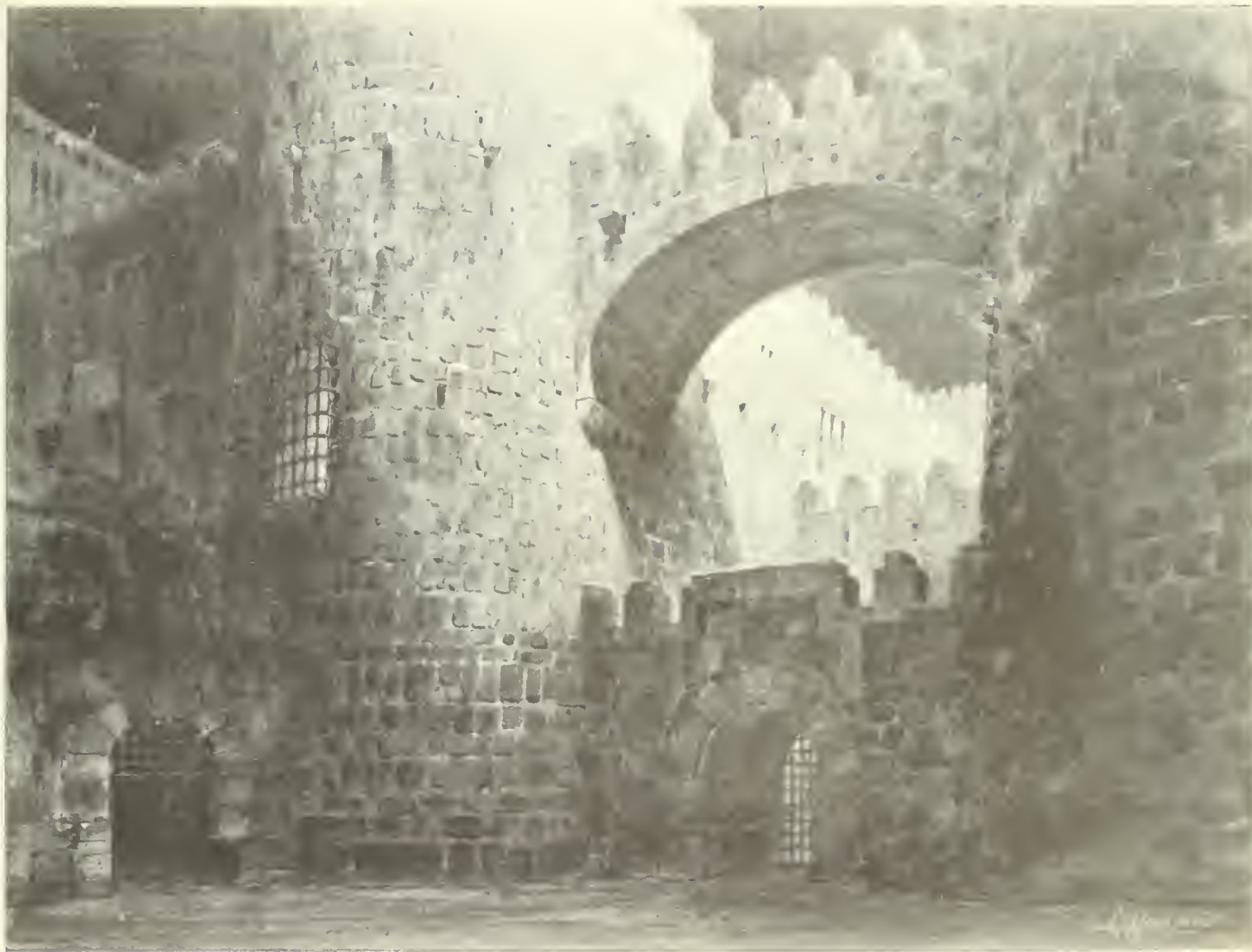


Chiesa di S. Andrea

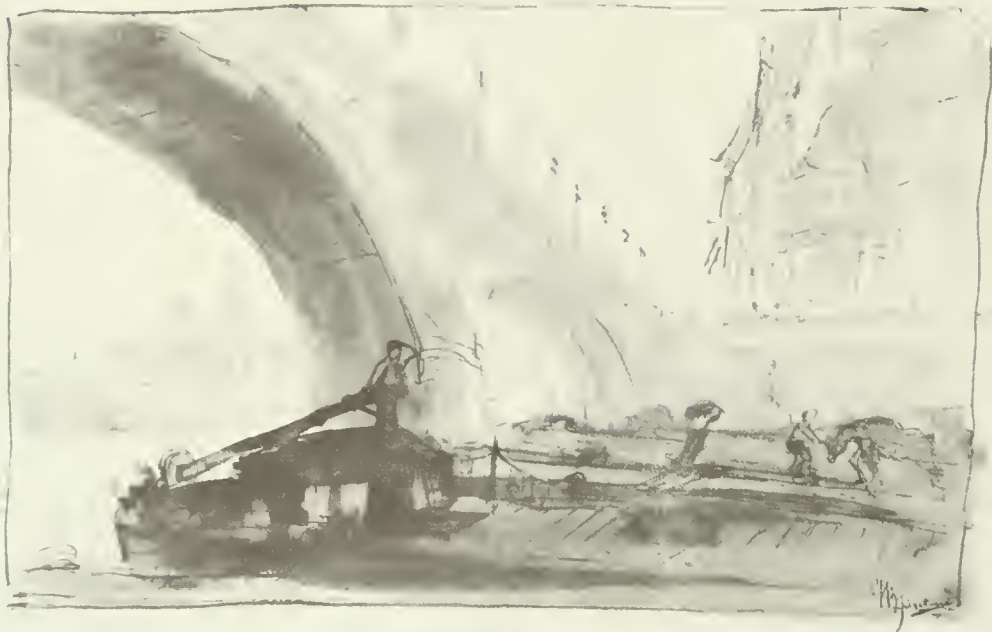
1875



42. (Cat. 165) Antonio Rovescalli (1864–1936) For *Iris* by Mascagni



43. (Cat.166) Edoardo Marchioro (1882–1935) For *Il Travatore* by Verdi

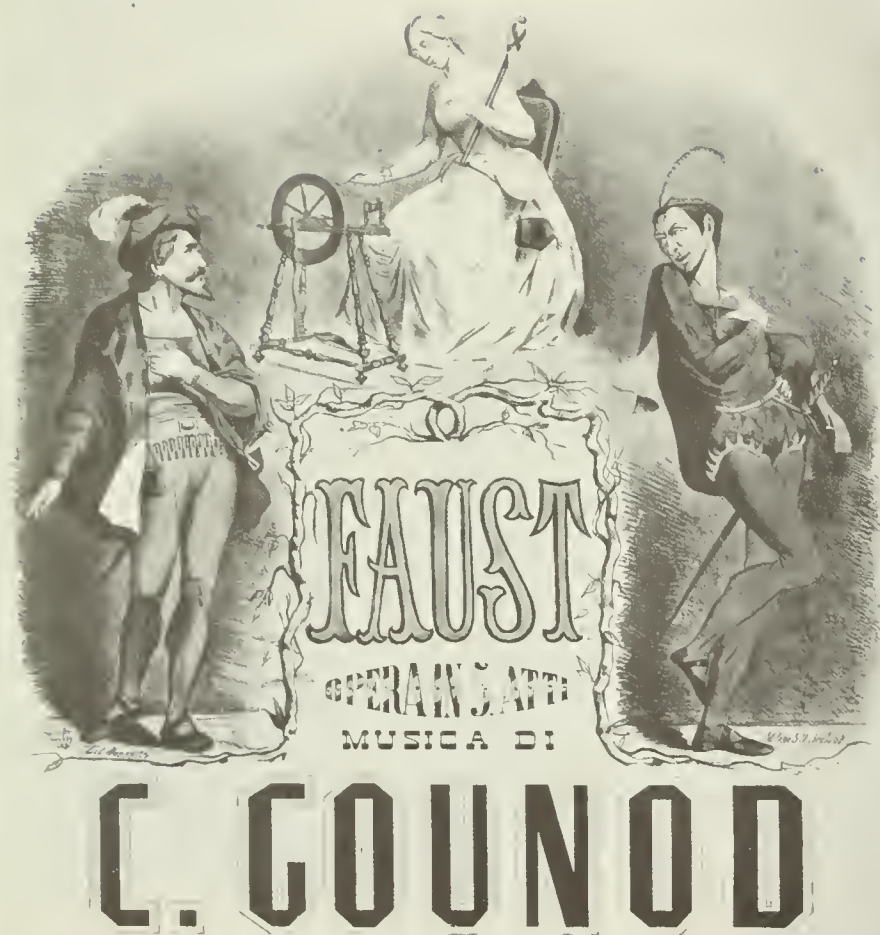


Puccini

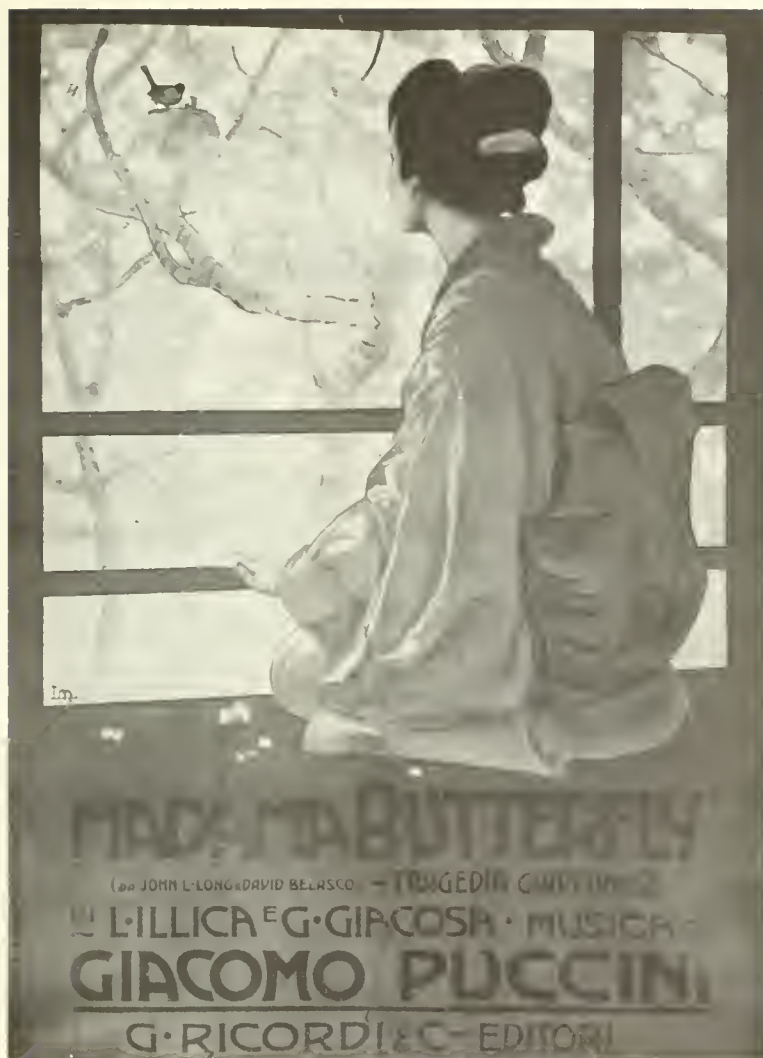




45. (Cat. 174) Model stage set. Apothecary's shop



46. (Cat.181) Poster printed by Rossetti: for Faust
by Gounod. 1846

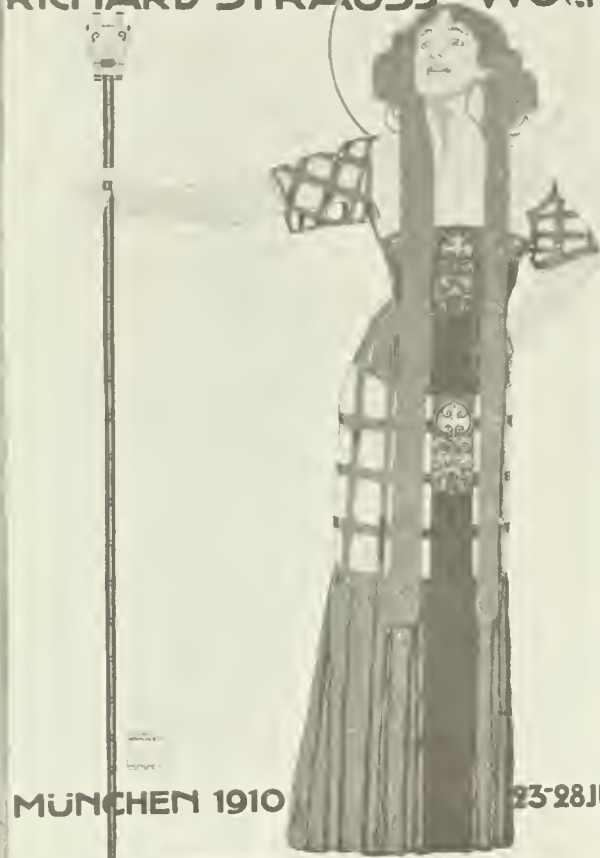


47. (Cat.186) Poster by Leopoldo Metlicovitz: for Madama Butterfly by Puccini. 1904



48. (Cat.188) Poster by G. Rochegrosse: for Don Quichotte by Massenet. 1909

RICHARD STRAUSS - WOCHE



MÜNCHEN 1910

23-28 JUNI

Eröffnet durch die Große Musikalische der Opern- und Musiktheater der Stadt München am 23. Juni 1910. Programm: Die Frau ohne Schatten. Premiere: Die Frau ohne Schatten. Premiere: Die Frau ohne Schatten. Premiere: Die Frau ohne Schatten.

THÉRÈSE



P. Nadar

49. (Cat.190) Advertisement for a Richard Strauss week by Ludwig Hohlwein. 1910

50. (Cat.194) Poster for Thérèse by Massenet: printed by Maquet: after a photograph by Paul Nadar. 1911

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RE ARTVRO TOSCANINI
FESTEGGIAMENTI -
I° CONGRESSO NAZIONA-
LE DI MAESTRI DI MUSICA



51. (Cat. 196) Advertisement for a Verdi centenary celebration, by Giuseppe Palanti. 1913

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